

MESTRADO
HISTÓRIA DA ARTE, PATRIMÓNIO E CULTURA VISUAL

«Sound and Vision»: a videografia de David Bowie (1969-2017). Contributos para o estudo do videoclipe.

Volume II

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M

2018



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**«Sound and Vision»: a videografia de David Bowie (1969-2017).
Contributos para o estudo do videoclipe**

Volume II – Apêndices

Dissertação realizada no âmbito do Mestrado em História da Arte, Património e Cultura
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setembro de 2018

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Nota introdutória

O presente volume incide sobre os Apêndices pertinentes ao recorte apresentado no Volume I, e que devem ser considerados enquanto um completo à sua leitura. Para o efeito, reproduzimos 9 Apêndices que procuram sistematizar parte da informação apurada ao longo da investigação conduzida, aos quais correspondem: (A) o levantamento da produção de David Bowie transversal aos diversos meios; (B) a sistematização em torno da videografia analisada; mas também, (C) complementos à dissertação que nos permitiram compreender a natureza plural do nosso objeto.

Considerem-se, portanto, os seguintes Apêndices:

O Apêndice A.1. corresponde a uma tabela que sistematiza o levantamento da produção discográfica de David Bowie (1964-2017), permitindo traçar um entendimento sobre o contexto inerente à promoção de um álbum (e respetivos *singles* associados), com o qual se estreitam afinidades com o videoclipe, também este um produto promocional;

O Apêndice A.2. corresponde a uma tabela composta pelo levantamento inicial da videografia de David Bowie (1969-2017), a partir do qual tornou-se possível delimitar o nosso *corpus* de estudo;

O Apêndice A.3. corresponde a uma tabela composta pelo levantamento da filmografia de David Bowie e respetivas personagens interpretadas, as quais são sumariamente exploradas no Volume I (*vd.* Parte II, Capítulo 1);

O Apêndice B.1. corresponde à tabela geral do *corpus* de estudo, na qual são elencados os elementos técnicos que nos foram permitidos apurar;

O Apêndice B.2. corresponde à tabela de sistematização dos dados apurados, na qual são concretizados os parâmetros de análise referentes aos aspetos técnicos, formais e visuais por nós apurados no estudo de cada videoclipe;

O Apêndice B.3. corresponde à ficha-modelo para catalogação de videoclipe, aplicada ao *corpus* de estudo;

O Apêndice B.4. corresponde à sistematização da videografia de David Bowie em 62 fichas-inventário;

O Apêndice C.1. corresponde à reprodução do guião de entrevista e da transcrição das entrevistas realizadas a Mark Poole, Nicolas Hurst, Jonathan Lewis, Cody Breuler e John Ingham, cujo intuito prestou-se a um entendimento do contexto da receção de David Bowie, à época, nos contextos Britânico e Norte-Americano;

O Apêndice C.2. corresponde ao levantamento de bibliografia produzida sobre David Bowie entre os anos de 1973 e 2018.

Importa, por fim, salientar que os dados expressos ao longo das tabelas por nós produzidas, surgem na sequência da confrontação direta entre as fontes videográficas e discográficas por nós reunidas e as referências bibliográficas significativas, nomeadamente, as obras *The Complete David Bowie* (Pegg, 2016), *The music and the changes: Complete Guide to the Music of David Bowie* (Buckley, 2015) e *Experiencing David Bowie: A Listener's Companion* (Chapman, 2015). De igual forma, provou-se relevante o recurso a bases de dados em linha, *The Music Video Database* (MVDbase, s.d.) e *The Internet Music Video Database* (iMVDb, s.d.), assim como a blogues produzidos por fãs, de entre os quais destacamos, *Thin White Duke* (s.d.) e *Bowie Wonderworld* (1997-2018).

APÊNDICES – A

1. Levantamento da produção discográfica de David Bowie (1964-2017)¹

#	TÍTULO	ANO		EDITORA	TIPOLOGIA	FORMATO	OBS.
01	Liza Jane ^[1] (B-Side) <i>Louie Louie Go Home</i>	1964	05 junho	Decca	single	7"	
02	I Pity the Fool* ^[2] (B-Side) <i>Take My Tip</i>	1965	05 março	Parlophone	single	7" 45rpm	*Original de Bobby Bland
03	You've Got a Habit of Leaving ^[3] (B-Side) <i>Baby Loves That Way</i>	1965	20 agosto	Parlophone	single	7"	
04	Can't Help Thinking About Me ^[3] (B-Side) <i>And I Say To Myself</i>	1966	10 dezembro	Pye Records	single	7"	
05	Do Anything You Say (B-Side) <i>Good Morning Girl</i>	1966	01 abril	Pye Records	single	7"	
06	I Dig Everything (B-Side) <i>I'm Not Losing Sleep</i>	1966	19 agosto	Pye Records	single	7"	
07	Rubber Band (B-Side) <i>The London Boys</i>	1966	02 dezembro	Deram	single	7"	
08	The Laughing Gnome (B-Side) <i>The Gospel According to Tony Day</i>	1967	14 abril	Deram	single	7"	
09	Love You 'Till Tuesday (B-Side) <i>Did You Ever Have a Dream</i>	1967	14 julho	Deram	single	7"	
10	Space Oddity (B-Side) <i>Wild Eyed Boy from Freecloud</i>	1969	11 julho	Philips	single	7"	
11	Ragazzo solo, ragazza sola (B-Side) <i>Wild Eyed Boy from Freecloud</i>	1970		Philips (IT)	single	7"	Reedição do single 'Space Oddity' em italiano
12	The Prettiest Star (B-Side) <i>Conversation Piece</i>	1970	06 março	Mercury	single	7"	Reedição de 1973 para o álbum <i>Aladdin Sane</i>
13	Memory of a Free Festival Pt.1 (B-Side) <i>Memory of a Free Festival Pt.2</i>	1970	12 junho	Mercury	single	7"	Versão estendida da faixa do álbum <i>David Bowie</i> (1969)
14	Holy Holy (B-Side) <i>Black Country Rock</i>	1971	15 janeiro	Mercury	single	7"	
15	Moonage Daydream ^[4] (B-Side) <i>Hang On to Yourself</i>	1971	07 maio	B&C Records	single	7"	
16	Changes (B-Side) <i>Andy Warhol</i>	1972	07 janeiro	RCA Records	single	7"	
17	Starman (B-Side) <i>Suffragette City</i>	1972	– abril	RCA Victor	single	7"	
18	Hang On to Yourself ^[4] (B-Side) <i>Man in the Middle</i>	1972	11 agosto	B&C Records	single	7"	
19	John, I'm Only Dancing (B-Side) <i>Hang On to Yourself</i>	1972	01 setembro	RCA Records	single	7"	
20	The Jean Genie (B-Side) <i>Ziggy Stardust</i>	1972	24 novembro	RCA Records	single	7"	
21	Drive-In Saturday (B-Side) <i>Round and Round</i>	1973	06 abril	RCA Records	single	7"	
22	Time (B-Side) <i>The Prettiest Star</i>	1973	13 abril	RCA Records	single	7"	
23	Let's Spend the Night Together (B-Side) <i>Lady Grinning Soul</i>	1973	– julho		single	7"	
24	Life on Mars? (B-Side) <i>The Man Who Sold the World</i>	1973	22 junho	RCA Records	single	7"	

¹ Atente-se às produções realizadas enquanto grupo/banda associada: ^[1] Davie Jones & The King Bees; ^[2] The Manish Boys; ^[3] Davy Jones & The Lower Third; ^[4] Arnold Acorns; ^[5] Tin Machine, ^[6] Tao Jones Index.

25	Sorrow (B-Side) <i>Amsterdam *</i>			RCA Records	single	7"	*Original de Jacques Brel
26	Rebel Rebel (B-Side) <i>Queen Bitch</i>	1974	15 fevereiro	RCA Records	single	7"	
27	Rock 'n' Roll Suicide (B-Side) <i>Quicksand</i>	1974	11 abril	RCA Records	single	7"	
28	Diamond Dogs (B-Side) <i>Holy Holy</i>	1974	14 junho	RCA Records	single	7"	
29	1984 (B-Side) <i>Queen Bitch</i> (EUA); <i>Lady Grinning Soul</i> (Japão)	1974	– julho	RCA Records	single	7"	
30	Knock On Wood* (B-Side) <i>Panic in Detroit</i>	1974	–	RCA Records	single	7"	*Original de Eddie Floyd
31	Rock 'n' Roll with Me (B-Side) <i>Panic in Detroit</i>	1974	– setembro	RCA Records	single	7"	
32	Young Americans (B-Side) <i>Suffragette City</i>	1975	21 fevereiro	RCA Records	single	7"	
33	Fame (B-Side) <i>Right</i>	1975	25 julho	RCA Records	single	7"	
34	Golden Years (B-Side) <i>Can You Hear Me?</i>	1975	21 novembro	RCA Records	single	7"	
35	Station to Station (B-Side) <i>TVC 15</i>	1976	23 janeiro	RCA Records	single	7"	
36	TVC 15 (B-Side) <i>We Are the Dead</i>	1976	30 abril	RCA Records	single	7"	
37	Stay (B-Side) <i>Word on a Wing</i>	1976	– julho	RCA Records	single	7"	
38	Suffragette City (B-Side) <i>Stay</i>	1976	9 julho	RCA Records	single	7"	
39	Sound and Vision (B-Side) <i>A New Career in a New Town</i>	1977	11 fevereiro	RCA Records	single	7"	
40	Be My Wife (B-Side) <i>Speed of Life</i>	1977	– junho	RCA Records	single	7"	
41	"Heroes" (B-Side) <i>V-2 Schneider</i>	1977	23 setembro	RCA Records	single	7", 12"	
42	Beauty and the Beast * (B-Side) <i>Sense of Doubt</i> ; Fame (EUA, Espanha)	1978	06 janeiro	RCA Records	single	7", 12" (EUA, Espanha)	*Versão estendida (12")
43	Breaking Glass * (B-Side) <i>Art Decade / Ziggy Stardust</i>	1978	– novembro	RCA Records	single	7"	*Versões do álbum <i>Stage</i>
44	Star * (B-Side) <i>What in the World / Breaking Glass</i>	1978	– novembro	RCA Records	single (EUA)	7"	*Versões do álbum <i>Stage</i>
45	Soul Love (B-Side) <i>Blackout</i>	1978	– novembro	RCA Records	single (Japão)		*Versões do álbum <i>Stage</i>
46	Boys Keep Swinging (B-Side) <i>Fantastic Voyage</i>	1979	27 abril	RCA Records	single	7"	
47	DJ (B-Side) <i>Repetition</i>	1979	29 junho	RCA Records	single	7"	
48	Yassassin (B-Side) <i>Repetition</i> ; <i>Red Money</i> (Turquia)	1979	– julho	RCA Records	single	7"	
49	Look Back in Anger (B-Side) <i>Repetition</i>	1979	20 agosto	RCA Records	single	7"	
50	John, I'm Only Dancing (again)* (B-Side) <i>John, I'm Only Dancing</i>	1979	– julho	RCA Records	single	7", 12"	Reedição de 1974 durante as gravações do álbum <i>Young Americans</i>
51	Alabama Song* (B-Side) <i>Space Oddity**</i>	1980	15 fevereiro	RCA Records	single	7"	*Música de Kurt Weill, letra de Bertold Brecht ** Reedição acústica de 1979

52	Crystal Japan* (B-Side) <i>Alabama Song</i>	1980	– fevereiro	RCA Records	single	7"	*Tema gravado em 1979 para o <i>spot</i> publicitário 'Crystal Jun Rock' sake.
53	Ashes to Ashes (B-Side) <i>Move On</i>	1980	08 agosto	RCA Records	single	7"	
54	Fashion (B-Side) <i>Move On</i>	1980	24 outubro	RCA Records	single	7"	
55	Scary Monsters (and Super Creeps) Fashion (B-Side) <i>Because You're Young</i>	1981	02 janeiro	RCA Records	single	7"	
56	Up the Hill Backwards (B-Side) <i>Crystal Japan</i>	1981	– março	RCA Records	single	7"	
57	Wild is the Wind * (B-Side) <i>Golden Years</i>	1981	– março	RCA Records	single	7"	*Versão editada para o videoclipe, de promoção ao álbum <i>Changestwobowie</i> .
58	Cat People (Putting Out Fire)* (B-Side) <i>Paul's Theme (Jogging Chase)</i>	1982	– março	RCA Records	single	7", 12"	Banda sonora do filme <i>Cat People</i> (Paul Schrader, 1982).
59	Cat People (Putting Out Fire) (B-Side) <i>Cat People (Putting Out Fire)</i> *	1982	– março	RCA Records	single (Austrália)	12"	*Versão estendida.
60	Peace on Earth / Little Drummer Boy * (B-Side) <i>Fantastic Voyage</i>	1982	27 novembro	RCA Records	single	7", 12"	*Faixa extraída do programa <i>Binf Crosby's Merrie Olde Christmas</i> , gravada a 11 de setembro de 1977.
61	Let's Dance (B-Side) <i>Cat People (Putting Out Fire)</i>	1983	14 março	EMI	single	7", 12" cassette	
62	China Girl* (B-Side) <i>Shake It</i>	1983	31 maio	EMI (EUA)	single	7", 12" cassette	*Original de Iggy Pop
63	Modern Love (B-Side) <i>Modern Love Live</i>	1983	– setembro	EMI (EUA)	single	7", 12"	
64	Without You (B-Side) <i>Criminal World</i>	1983	– novembro	EMI (EUA)	single	7"	
65	White Light/White Heat * (B-Side) <i>Cracked Actor</i>	1983	– novembro	RCA Records	single	7"	*Original de The Velvet Underground. Versão do álbum <i>Ziggy Stardust: the Motion Picture</i>
66	Blue Jean (B-Side) <i>Dancing with the Big Boys</i>	1984	– setembro	EMI (EUA)	single	7", 12"	
67	Tonight* (B-Side) <i>Tumble and Twirl</i>	1984	– novembro	EMI (EUA)	single	7", 12"	*Original de Iggy Pop. Versão interpretada com Tina Turner
68	This Is Not America* (B-Side) <i>This Is Not America (Instrumental)</i>	1985	– fevereiro	EMI (EUA)	single	7", 12"	*Tema interpretado com Pat Metheny Group. Banda sonora do filme <i>The Falcon and the Snowman</i> (John Schlesinger, 1985).
69	Loving the Alien (B-Side) <i>Don't Look Down</i>	1985	– maio	EMI (EUA)	single	7", 12"	
70	Dancing in the Street* (B-Side) <i>Dancing in the Street (instrumental)</i>	1985	12 agosto	EMI	single	7", 12"	* Original de Marvin Gaye. Versão interpretada com Mick Jagger no âmbito do <i>Live Aid '85</i>
71	Absolute Beginners (B-Side) <i>Absolute Beginners (Dub Mix)</i>	1986	03 março	Virgin Records	single	7", 12" cassette, CD	Banda sonora do filme <i>Absolute Beginners</i> (Julien Temple, 1986)
72	Underground (B-Side) <i>Underground (instrumental)</i>	1986	09 junho	EMI	single	7", 12"	
73	Magic Dance (B-Side) Within You	1986	– janeiro	EMI	single	12"	
74	When the Wind Blows (B-Side) <i>When the Wind Blows (instrumental)</i>	1986	27 outubro	Virgin Records	single	7", 12"	

75	Day-In Day-Out (B-Side) <i>Julie</i>	1987	23 março	EMI	single	7", 12"	
76	Time Will Crawl (B-Side) <i>Girls</i>	1987	– junho	EMI	single	7", 12"	
77	Never Let Me Down (B-Side) <i>87 and Cry</i>	1987	17 agosto	EMI	single	7", 12"	
78	Under the God ^[5] (B-Side) <i>Sacrifice Yourself</i>	1989	– junho	EMI	single	7", 12"	
79	Tim Machine ^[5] (B-Side) <i>Maggie's Farm *</i> ; <i>I Can't Read</i> (12"); <i>Bus Stop</i> (CD)	1986	– setembro	EMI	single	7", 12", CD	*Original de Bob Dylan
80	Prisoner of Love ^[5] (B-Side) <i>Baby Can Dance (Live)</i> ; <i>Crack City, Prisoner of Love (long play version)</i> (12", CD)	1989	– outubro	EMI	single	7", 12", CD	
81	You Belong to Rock 'n' Roll ^[5] (B-Side) <i>Amlapura (Indonesian version)</i> ; <i>Shakin' All Over *</i> , <i>Stateside</i> , <i>Hammerhead</i> (12", CD)	1991	– agosto	London	single	7", 12", CD	*Original de Johnny Kidd.
82	Baby Universal ^[5] (B-Side) <i>You Belong to Rock 'n' Roll (extended version)</i> ; <i>A Big Hurt/Baby Universal</i> (12")* If There Is Something ** / Heaven's in Here (CD)	1991	– outubro	London	single	7", 12", CD	*Versões da sessão acústica BBC/Top of the Pops (13 de agosto de 1991) **Original de Bryan Ferry.
83							
84	One Shot (B-Side) <i>Hammerhead</i>	1991	– novembro	London	single	7", 12", CD	Banda Sonora do filme <i>Cool World</i> (Ralph Bakshi, 1992).
85	Real Cool World (B-Side) <i>Real Cool World (instrumental)</i>	1992	10 agosto	Warner Bros.	single	7", 12", CD	
86	Jump They Say (B-Side) <i>Pallas Athena (Don't Stop Praying Mix)</i>	1993	15 março	Arista	single	7", 12", CD	
87	Black Tie White Noise (B-Side) <i>You've Been Around (Dangers Remix)</i>	1993	31 março	Arista BMG Records	single	7", 12", CD	
88	Miracle Goodnight (B-Side) <i>Looking for Lester</i>	1993	11 outubro	Arista	single	7", 12", CD	
89	Buddha of Suburbia (B-Side) <i>Dead Against It</i>	1993	22 novembro	Arista	single	7", CD, cassette	Banda Sonora do filma <i>Buddha of Suburbia</i> (Roger Michell, 1993)
90	The Heart's Filthy Lesson (B-Side) <i>I Am with Name</i>	1995	11 setembro	Parlophone	single	7", 12", CD	
91	Strangers When We Meet (B-Side) <i>The Man Who Sold The World (Live)</i>	1995	20 novembro	RCA Records	single	7", CD	
92	Hallo Spaceboy (Pet Shop Boys Remix) (B-Side) <i>Under Pressure (Live)*</i>	1996	19 fevereiro	Arista BMG Records	single	7", 12", CD	*Original de Queen.
93	Telling Lies	1996	04 novembro	Parlophone	single	CD	
94	Little Wonder	1997	27 janeiro	Parlophone	single	CD	
95	Dead Man Walking	1997	04 abril	BMG RCA Records	single	CD	
96	Seven Years In Tibet	1997	–	–	single	–	
97	Pallas Athena ^[6]	1997	26 agosto	BMG Records	single	12"	
98	I'm Afraid of Americans	1997	14 outubro	Virgin Records	single	12", CD	
99	I Can't Read	1997	01 dezembro	Velvet Records ZYX	single	CD	
100	Thursday's Child (B-Side) <i>We Shall Go Through, No One Calls</i> [versão 1]	1999	20 setembro	EMI Parlophone	single	CD	

101	<i>We Shall Go to Town, 1971</i> [versão 2] The Pretty Things Are Going to Hell (B-Side) <i>We Shall Go To Town, 1971, Thursday's Child</i>	1999	20 setembro	Virgin Records (Japão, Austrália)	single	CD	
102	Survive	2000	–	–	single	–	–
103	Seven	2000	17 julho	Virgin Records	single	CD	
104	Slow Burn (B-Side) <i>Wood Jackson; Shadow Man</i>	2002	03 junho	ISO / Columbia	single	7", CD	
105	Everyone Says 'Hi' (B-Side) <i>Safe, Wood Jackson</i>	2002	16 setembro	ISO / Columbia	single	CD	
106	I've Been Waiting For You* (B-Side) <i>Safe, Wood Jackson</i>	2002	– outubro	Columbia	single	CD	*Original de Neil Young.
107	New Killer Star (B-Side) <i>Love Missile F1-11</i>	2003	29 setembro	ISO / Columbia	single	CD	
108	Never Get Old	2004	25 fevereiro	ISO / Columbia	single	CD	
109	Rebel Never Gets Old	2004	–	ISO / Columbia	single	CD	<i>Mash-up</i> dos temas <i>Rebel Rebel</i> e <i>Never Get Old</i> .
110	Arnold Layne*	2006	26 dezembro	EMI	single	CD	*Original de Syd Barrett. Versão interpretada com David Gilmour.
111	Where Are We Now?	2013	08 janeiro	ISO / Columbia	single	7", digital	
112	The Stars (Are Out Tonight)	2013	25 fevereiro	ISO / Columbia	single	7", digital	
113	The Next Day	2013	17 junho	ISO / Columbia	single	7", digital	
114	Valentine's Day	2013	19 agosto	ISO / Columbia	single	7", digital	
115	Love Is Lost (Hello Steve Reich Mix by James Murphy for the DFA)	2013	16 dezembro	ISO / Columbia	single	12", digital	
116	'Tis A Pity She Was A Whore (B-Side) <i>Sue (or In a Season of Crime)</i>	2013	10 novembro	ISO / Columbia Parlophone	single	10", digital	
117	Sue (or In a Season of Crime) (B-Side) <i>'Tis A Pity She Was A Whore</i>	2013	12 novembro	Columbia Parlophone	single	10", digital	
118	★	2015	19 novembro	ISO / Columbia	single	12", digital	
119	Lazarus	2015	17 dezembro	ISO / Columbia	single	digital	
120	I Can't Give Everything Away	2016	06 abril	ISO / RCA	single	digital	
121	No Plan	2016	21 outubro	Columbia / Sony	single	digital	
122	David Bowie	1967	1 de junho	Deram	estúdio	LP	
123	David Bowie	1969	4 de novembro	Philips / Mercury	estúdio	LP	
124	The Man Who Sold the World	1970	4 de novembro	Mercury	estúdio	LP	
125	Hunky Dory	1971	17 de dezembro	RCA	estúdio	LP	
126	The Rise and Fall of Ziggy Stardust & The Spiders from Mars	1972	6 de junho	RCA	estúdio	LP	
127	Aladdin Sane	1973	13 de abril	RCA	estúdio	LP	
128	Pin Ups	1973	19 de outubro	RCA	estúdio	LP	
129	Diamond Dogs	1974	24 de abril	RCA	estúdio	LP	
130	Young Americans	1975	7 de março	RCA	estúdio	LP	
131	Station to Station	1976	23 de janeiro	RCA	estúdio	LP	
132	Low	1977	14 de janeiro	RCA	estúdio	LP	
133	"Heroes"	1977	14 de janeiro	RCA	estúdio	LP	
134	Lodger	1979	18 de maio	RCA	estúdio	LP	
135	Scary Monsters (and Super Creeps)	1980	12 de setembro	RCA	estúdio	LP	

136	Let's Dance	1983	14 de abril	EMI	estúdio	LP
137	Tonight	1984	1 de setembro	EMI	estúdio	LP
138	Never Let Me Down	1987	27 de abril	EMI	estúdio	LP / CD
139	Tin Machine	1989	22 de maio	EMI	estúdio	CD / LP
140	Tin Machine II	1991	2 de setembro	London	estúdio	CD / LP
141	Black Tie White Noise	1993	5 de abril	Arista / BMG	estúdio	CD / LP
142	Outside	1995	26 de junho	RCA	estúdio	CD / LP
143	Earthling	1997	30 de janeiro	RCA	estúdio	CD / DD
144	Hours...	1999	4 de outubro	Virgin	estúdio	LP / CD
145	Heathen	2002	11 de junho	ISO / Columbia	estúdio	CD / LP / DD
146	Reality	2003	16 de setembro	ISO / Columbia	estúdio	CD / DD
147	The Next Day	2013	11 de março	ISO / Columbia	estúdio	CD / DD
148	Blackstar	2016	8 de janeiro	ISO / Columbia	estúdio	CD / DD
149	Best Deluxe	1973	outubro	RCA	compilação	2xLP
150	Bowie Legacy	2016	11 de novembro	Parlophone	compilação	2xCD / DD
151	The World of David Bowie	1970	março	Decca	compilação	LP
152	Images 1966-1967	1973	fevereiro	Deram	compilação	2xLP
153	Changesonebowie	1976	20 de maio	RCA	compilação	LP
154	Starting Point	1977	—	Deram	compilação	LP
155	Rock Concert	1979	Julho	RCA	compilação	LP
156	Chameleon	1979	—	Stavcall	compilação	LP
157	La Grande Storia Del Rock	1979	—	Deram	compilação	LP
158	Profile	1979	—	Deram	compilação	LP
159	The Best of Bowie	1980	15 de dezembro	K-tel	compilação	LP
160	Another Face	1981	maio	Decca	compilação	LP
161	Changestwobowie	1981	novembro	RCA	compilação	LP
162	Fashions	1982	novembro	RCA	compilação	Box set
163	Bowie Rare	1982	dezembro	RCA	compilação	LP
164	Superstar	1982	—	Deram	compilação	LP
165	Golden Years	1983	agosto	RCA	compilação	LP / CD
166	A Second Face	1983	agosto	Decca	compilação	LP
167	Prime Cuts	1983	agosto	Decca	compilação	K7
168	Die Weisse Serie - Extra Ausgabe	1983	—	Decca	compilação	LP
169	Love You till Tuesday	1984	maio	Deram	compilação	LP
170	Fame and Fashion	1984	maio	RCA	compilação	LP / CD
171	David Bowie: The Collection	1985	novembro	Castle Communications	compilação	2xLP
172	Sound + Vision	1989	19 de setembro	Rykodisc	compilação	6xLP / 3xK7 / 3xCD
173	Starman	1989	—	Мелодия	compilação	LP
174	Changesbowie	1990	20 de março	EMI	compilação	2xLP / CD
175	Rock Reflections	1990	—	Deram	compilação	CD

176	David Bowie	1990	–	Deram	compilação	CD
177	Early On (1964-1966)	1991	–	Rhino	compilação	CD / LP
178	The Singles Collection	1993	16 de novembrbo	Rykodisc /EMI	compilação	2xCD
179	The Gospel According to David Bowie	1993	–	Spectrum Musuc / Karussell	compilação	CD
180	Rarest One Bowie	1995	maio	Trident Music International	compilação	CD
181	The Deram Anthology 1966-1968	1997	9 de julho	Deram	compilação	CD
182	The Best of Bowie 1969/1974	1997	7 de outubro	EMI	compilação	CD
183	The Best of Bowie 1974/1979	1998	20 de abril	EMI	compilação	CD
184	Rarest Series	1998	–	Rarest	compilação	CD
185	Bowie at the Beeb	2000	25 de setembro	EMI	compilação	2xCD
186	All Saints	2001	9 de julho	EMI	compilação	CD
187	Best of Bowie	2002	22 de setembro	EMI	compilação	2xCD
188	Club Bowie	2003	novembro	Virgin	compilação	CD
189	Musical Storyland	2003	–	Universal	compilação	CD
190	The Collection	2005	3 de maio	EMI	compilação	CD
191	The Platinum Collection	2005	7 de novembro	EMI	compilação	3xCD
192	The Best of David Bowie 1980/1987	2007	19 de março	EMI	compilação	CD / DVD
193	iSelect	2008	29 de junho	EMI	compilação	CD
194	London Boy	1996	–	Spectrum	compilação	CD
195	Zeit! 77-79	2013	6 de maio	EMI	compilação	5xCD
196	Nothing Has Changed	2014	18 de novembro	Columbia / Parlophone	compilação	3xCD / 2xLP
197	Five Years (1969-1973)	2015	25 de setembro	Parlophone	compilação	12xCD / 13xLP
198	Who Can I Be Now? (1974-1976)	2016	23 de setembro	Parlophone	compilação	12xCD / 13xLP
199	A New Career in a New Town	2017	29 de novembro	Parlophone	compilação	11xCD / 13x LP
200	David Live	1974	29 de outubro	RCA	ao vivo	2xLP
201	Stage	1978	8 de setembro	RCA	ao vivo	LP
202	Ziggy Stardust: The Motion Picture	1983	outubro	RCA	ao vivo	LP
203	Tin Machine Live: Oy Vey, Baby	1992	2 de julho	London	ao vivo	CD / LP
204	Santa Monica '72	1994	25 de abril	Trident Music International	ao vivo	CD / 2xLP
205	Live Santa Monica '72	2008	30 de junho	EMI	ao vivo	CD / LP
206	Glass Spider Live	2008	23 de outubro	Immortal	ao vivo	CD
207	VH1 Storytellers	2009	6 de julho	EMI	ao vivo	CD / DD
208	A Reality Tour	2010	25 de janeiro	ISO / Columbia	ao vivo	CD / DD
209	Cracked Actor (Live Los Angeles '74)	2017	16 de junho	Rhino / Parlophone	ao vivo	CD / Vinyl / DD
210	Don't Be Fooled By the Name	1981	setembro	Pye / Showcase / Tabak	EP	10" / 12"
211	David Bowie in Bertolt Brecht's Baal	1982	13 de fevereiro	RCA	EP	7" / 12"
212	The Mannish Boys / Davy Jones and the Lower Third	1982	outubro	See For Miles	EP	10"
213	Earthling in the City	1997	novembro	GQ Magazine	EP	CD
214	Live EP (Live at Fashion Rocks)	2005	novembro		EP	DD

215	Space Oddity	2009	20 de julho	EMI	EP	DD
216	The Next Day Extra	2013	4 de novembro	ISO / Columbia	EP	DD
217	No Plan	2017	8 de janeiro	Columbia	EP	DD
218	Christiane F.	1981	abril	RCA	BSO	LP
219	Labyrinth	1986	23 de junho	EMI	BSO	LP
220	The Buddha of Suburbia	1993	8 de novembro	Arista	BSO	LP / CD
221	Lazarus	2016	21 de outubro	Columbia	BSO	LP / CD

2. Levantamento da videografia de David Bowie (1969-2017)

#	TÍTULO	ANO	REALIZADOR	COR	DURAÇÃO	TIPOLOGIA	OBS.
01	Space Oddity (versão 1)	1969	Malcolm J. Thomson	Cores	00:03:46	short film	Extraído do filme promocional <i>Love You 'Til Tuesday</i> (1969)
02	John, I'm Only Dancing	1972	Mick Rock	Cores	00:02:51	promo clipe	
03	The Jean Genie	1972	Mick Rock	Cores	00:04:04	promo clipe	
04	Space Oddity (versão 2)	1973	Mick Rock	Cores	00:05:03	promo clipe	Regravação do tema para promover a reedição do álbum <i>David Bowie</i> (1969) nos Estados Unidos da América sob o título <i>Space Oddity</i> (1972)
05	Life on Mars?	1973	Mick Rock	Cores	00:04:01	promo clipe	Estima-se que o clipe promocional não corresponda ao filme produzido originalmente por Mick Rock.
06	Ziggy Stardust [versão 1]	1973	D. A. Pennebaker	Cores	00:03:06	excerto	https://youtu.be/G8sdsW93ThQ Deve considerar-se o seu contexto inserido no “rockumentary” <i>Ziggy Stardust and the Spiders from Mars</i> , pelo não se deve isolar o clipe do seu contexto.
07	Rock ‘n’ Roll Suicide	1974	[Mick Rock]	—	00:04:26	—	https://youtu.be/EIDUvLAr4Q4 Deconsidera-se este exemplo como videoclipe dada a incerteza da sua promoção enquanto tal. Compreendemos que se trata de uma edição feita <i>a posteriori</i> a partir de filme original de Mick Rock.
08	Rebel, Rebel	1974		Cores	00:04:21		Performance televisiva gravada no dia 15 de fevereiro e transmitida no dia 18 de fevereiro de 1974 pelo programa <i>Top Pop</i> (AVRO, Holanda).
09	Be My Wife	1977	Stanley Dorfman	Cores	00:03:02	promo clipe	
10	“Heroes” [versão 1]	1977	Nick Fergunson	Cores	00:03:26	promo clipe	
11	“Heroes” [versão 2]	1977	David Mallet & Andy Morahan	—	—	—	Não foi encontrada qualquer correspondência visual ou documental da sua existência.
12	Boys Keep Swinging	1979	David Mallet	Cores	00:03:16	promo clipe	
13	DJ	1979	David Mallet	Cores	00:04:05	promo clipe	
14	Look Back In Anger	1979	David Mallet	Cores	00:03:00	promo clipe	
15	Space Oddity (versão 3)	1979	David Mallet	Cores	[00:04:10]	promo clipe	https://youtu.be/K2wWWUvROuI Acessado no âmbito do programa <i>The Kenny Everett New Year Show</i> (Thames, 1979).
16	Ashes to Ashes	1980	David Mallet / David Bowie	Cores	00:03:49	promo clipe	
17	Fashion	1980	Stanley Dorfman	Cores	00:03:43	promo clipe	
18	Wild Is the Wind	1981	David Mallet	P&B	00:03:23	videoclipe	
19	Cat People (Putting Out Fire) [ao vivo]	1982	David Mallet	—	—	—	Não foi encontrada qualquer correspondência visual ou documental da sua existência.
20	The Drowned Girl	1982	David Mallet	P&B	00:02:36	videoclipe	
21	China Girl	1983	David Mallet	Cores	00:04:05	videoclipe	
22	Let's Dance	1983	David Mallet	Cores	00:04:07	videoclipe	
23	Modern Love	1983	Jim Yukich	Cores	00:03:47	videoclipe	
24	Blue Jean [versão 1]	1984	Julien Temple	Cores	00:04:05	excerto	Extraído da curta-metragem <i>Jazzin' for Blue Jean</i> (1984) de Julien Temple.
25	Blue Jean [versão 2]	1984	Julien Temple	Cores	00:03:42	videoclipe	Versão complementar à curta-

26	This is Not America	1986	—	Cores	00:03:34	—	metragem <i>Jazzin’ for Blue Jean</i> de modo a coadunar-se com os formatos e duração de transmissão da MTV Composto por referências ao filme <i>The Falcon and the Snowman</i> (1984).
27	Dancing in The Street	1985	David Mallet	Cores	00:02:57	videoclipe	
28	Loving the Alien	1985	David Mallet / David Bowie	Cores	00:04:43	videoclipe	
29	Absolute Beginners	1986	Julien Temple	Misto	00:07:50	videoclipe	
30	As the World Falls Down	1986	Steve Barron	P&B	00:03:40	videoclipe	Exibido apenas após a sua integração no VCD <i>The Video Collection</i> (1993).
31	Underground	1986	Steve Barron	Cores	00:04:30	videoclipe	
32	When the Wind Blows	1986	Steve Barron / Jimmy Murakami	Cores	00:03:32	excerto	Extraído do filme <i>When the Wind Blows</i> (1986) de Jimmy Murakami. Não foi possível, contudo, determinar o realizador da montagem do videoclipe.
33	Day-In Day-Out	1987	Julien Temple	Cores	00:06:41	videoclipe	
34	Day-In Day-Out [Dance Mix]	1987		Cores	00:06:41	videoclipe	
35	Never Let Me Down	1987	Jean-Baptiste Mondino	Cores	00:04:50	videoclipe	
36	Time Will Crawl	1987	Tim Pope	Cores	00:04:07	videoclipe	
37	Tonight	1988	—	Cores	00:03:59	videoclipe	https://youtu.be/p4WG_y7owmM . Refere-se à promoção da <i>tour</i> de Tina Turner.
38	Fame ('90)	1990	Gus van Sant	Cores	00:03:45	videoclipe	
39	Real Cool World	1992	Ralph Bakshi	—	—	—	Não foi encontrada qualquer correspondência visual ou documental da sua existência.
40	Black Tie White Noise	1993	Mark Romanek	Cores	00:04:09	videoclipe	
41	Jump They Say	1993	Mark Romanek	Cores	00:04:01	videoclipe	
42	Miracle Goodnight	1993	Matthew Rolston	Cores	00:04:11	videoclipe	
43	Miracle Goodnight [Dance Mix]	1993			00:04:11	videoclipe	
44	Nite Flights	1993	unlisted (David Mallet?)	Cores	00:04:44	videoclipe	
45	You've Been Around	1993	unlisted (David Mallet?)		00:04:39	videoclipe	
46	Buddha Of Suburbia	1994	Roger Michell	Cores	00:04:26	videoclipe	
47	Ziggy Stardust [versão 2]	1994	[Mark Coker]	—	—	—	Não foi encontrada qualquer correspondência visual ou documental da sua existência.
48	The Heart's Filthy Lesson	1995	Samuel Bayer	Cores	00:04:58	videoclipe	
49	Hallo Spaceboy	1996	David Mallet	Cores	00:04:32	videoclipe	
50	Strangers When Whe Meet	1996	Samuel Bayer	Cores	00:04:58	videoclipe	
51	Dead Man Walking	1997	Floria Sigismondi	Cores	00:03:50	videoclipe	
52	I'm Afraid of Americans	1997	Dom & Nic	Cores	00:04:25	videoclipe	
53	I Can't Read	1997	Tim Pope	Cores	00:04:53	excerto	https://youtu.be/WAN663BIFU0 Excerto retirado do filme <i>The Ice Storm</i> (1997). Embora contenha em si elementos visuais pertinentes à análise, não é considerado um videoclipe.
54	Little Wonder	1997	Floria Sigismondi	Cores	00:04:05	videoclipe	
55	Seven Years In Tibet	1997	Rudi Dolezal & Hannes Rosacher	Cores	00:04:00	videoclipe	
56	Seven Years in Tiber [Mandarin version]	1997			00:04:00	videoclipe	

57	Survive [versão 1]	1999	Walter Stern	Cores	00:03:30	videoclipe	
58	Survive [versão 2]	2000	Carlo Nataloni	–	–	–	Não foi encontrada qualquer correspondência visual ou documental da sua existência.
59	The Pretty Things Are Going To Hell	1999	Dom & Nic	Cores	00:03:59	videoclipe	
60	Thursday's Child	1999	Walter Stern	Cores	00:04:46	videoclipe	
61	Slow Burn	2002	Gary Koepke	P&B	00:03:53	videoclipe	
62	New Killer Star	2003	Brumby Bovlston	Cores	00:03:43	videoclipe	
63	Never Get Old	2004		Cores	00:04:05	videoclipe	
64	I'd Rather Be High	2013	Tom Hingston	P&B	00:03:53	videoclipe	
65	Love Is Lost [versão 1]	2013	David Bowie	Cores	00:04:11	videoclipe	
66	Love Is Lost [versão 2]	2013	Barnaby Roper	Cores	00:10:26	videoclipe	
67	The Next Day	2013	Floria Sigismundi	Cores	00:02:58	videoclipe	
68	The Stars (Are Out Tonight)	2013	Floria Sigismundi	Cores	00:05:53	videoclipe	
69	Valentine's Day	2013	Indrani / Markus Klinko	Cores	00:03:08	videoclipe	
70	Where Are We Now?	2013	Tony Oursler	Cores	00:04:34	videoclipe	
71	Sue (Or In A Season Of Crime)	2014	Tom Hingston / Jimmy King	P&B	00:04:08	videoclipe	
72	Blackstar	2015	Bo Joahn Renck	Cores	00:09:59	videoclipe	
74	Lazarus	2016	Bo Joahn Renck	Cores	00:04:08	videoclipe	
73	I Can't Give Everything Away	2016	Jonathan Barnbrook	P&B	00:04:26	videoclipe	Vídeo póstumo
75	Life on Mars' ('16)	2016	Mick Rock	Cores	00:04:17	videoclipe	https://youtu.be/UipTt-qqZOE Versão estendida do vídeo de 1973, que oferece um entendimento sobre a cor “original”. Inclui alguns <i>outakes</i> demarcados a preto e branco.
76	No Plan	2017	Tom Hingston	Cores	00:04:02	videoclipe	Vídeo póstumo

3. Levantamento da filmografia de David Bowie e respetivas personagens interpretadas²

#	TÍTULO	ANO	TIPOLOGIA	REALIZADOR	PERSONAGEM
01	The Image	1969	Curta-metragem	Michael Armstrong	The Boy ^[2]
02	The Looking Glass Murders (Pierrot in Turquoise)	1969	Adaptação de peça de teatro	Brian Mahoney	Cloud ^[2]
03	The Virgin Soldiers	1969	Filme	John Dexter	Soldado (não creditado)
04	The Man Who Fell to Earth	1976	Filme	Nicholas Roeg	Thomas Jerome Newton ^[1]
05	Just a Gigolo	1978	Filme	David Hemmings	Paul Ambrosius von Przygodski ^[1]
06	Christiane F.	1981	Filme	Ulrich Edel	David Bowie ^[3]
07	Baal	1982	Adaptação de peça de teatro	Alan Clarke	Baal ^[1]
08	The Snowman	1982	Filme	Dianne Jackson	James ^[1] / Narrador
09	Merry Christmas, Mr. Lawrence	1983	Filme	Nagisa Oshima	Maj. Jack 'Strafer' Celliers ^[2]
10	The Hunger	1983	Filme	Tony Scott	John Blaylock ^[2]
11	Yellowbeard	1983	Filme	Mel Damski	“The Shark” ^[2]
12	Jazzin' for Blue Jean	1984	Curta-metragem	Julien Temple	Vic & Screaming Lord Byron
13	Into the Night	1985	Filme	John Landis	Colin Morris ^[2]
14	Labyrinth	1986	Filme	Jim Henson	Jareth, the Goblin King ^[1]
15	Absolute Beginners	1986	Filme	Julien Temple	Vendice Partners ^[2]
16	The Last Temptation of Christ	1988	Filme	Martin Scorsese	Pôncio Pilatos ^[2]
17	The Linguini Incident	1991	Filme	Richard Shepard	Monte
18	Dream On (Temporada 2, Episódio 1): <i>The Second Greatest Story Ever Told</i>	1991	Série televisiva	John Landis	Sir Roland Moorecock ^[2]
19	Twin Peaks: Fire Walk with Me	1992	Série televisiva	David Lynch	Special Agent Phillip Jeffries ^[2]
20	Basquiat	1996	Filme	Julian Schnabel	Andy Warhol ^[2]
21	Gunslinger's Revenge	1998	Filme	Giovanni Veronesi	Jack Sikora ^[2]
22	Everybody Loves Sunshine	1999	Filme	Andrew Goth	Bernie ^[2]
23	Mr. Rice's Secret	2000	Filme	Nicholas Kendall	William Rice ^[1]
24	Zoolander	2001	Filme	Ben Stiler	David Bowie ^[3]
25	The Prestige	2006	Filme	Christopher Nolan	Nikola Tesla ^[2]
26	Arthur and the Invisibles	2006	Filme	Luc Besson	Malthazar ^[2]
27	Extras (Temporada 2, Episódio 2): <i>David Bowie</i>	2006	Série televisiva	Ricky Gervais	David Bowie ^[3]
28	SpongeBob SquarePants: (Temporada 5, Episódio 12): <i>Atlantis SquarePantis</i>	2007	Série televisiva	Andrew Overtoom	Lord Royal Highness ^[2]
29	August	2008	Filme	Austin Chick	Cyrus Ogilvie ^[2]
30	Bandslam	2009	Filme	Todd Graff	David Bowie ^[3]
31	Twin Peaks (Temporada 3, Episódio 14): <i>Part 14</i>	2017	Série televisiva	David Lynch	Special Agent Phillip Jeffries ^[4]

² Consideram-se as personagens que interpretou enquanto ^[1] protagonista, ^[2] personagem secundária/terciária, ^[3] *cameo*, assim como ^[4] registo em arquivo.

APÊNDICES – B

1. Tabela geral do corpus de estudo

#	TÍTULO	ANO		REGISTO	REALIZADOR	PRODUÇÃO	ÁLBUM	ACESSO	INVENTÁRIO
01	Space Oddity #1	1969	set	–	Malcolm J. Thomson	Jonathan Weston	David Bowie/Space Oddity	<i>Best of Bowie</i> DVD2 (2002)	DB001
02	John, I’m Only Dancing	1972	set	19/ago/1972	Mick Rock	–	TRAFOSATSFM	https://youtu.be/lmVvyhpuFRc	DB002
03	The Jean Genie	1972	nov		Mick Rock	–	Aladdin Sane	https://youtu.be/kMYg_Ra4cr8	DB003
04	Space Oddity #2	1973	jan	dez/1972	Mick Rock	–	TRAFOSATSFM	https://youtu.be/iYYRH4apXDo	DB004
05	Life On Mars	1973	jun	12/mai/1973	Mick Rock	–	Aladdin Sane	https://youtu.be/AZKcl4-tcuo	DB005
06	Rebel Rebel	1974	Fev	07/fev/1974	–	Top Pop (AVRO), Holanda	Diamond Dogs	https://youtu.be/Vy-rvsHsi1o	DB006
07	Be My Wife	1977	jun	21/jun/1977	Stanley Dorfman	–	Low	https://youtu.be/yjCM_X3xpRM	DB007
08	“Heroes” #1	1977	set	27/set/1977	Nick Fergunson	Peter Wachsman (edição)	“Heroes”	https://youtu.be/lXgkuM2NhyI	DB008
09	Boys Keep Swinging	1979	abr	–	David Mallet	–	Lodger	https://youtu.be/2KcOs70dZAw	DB009
10	DJ	1979	jun	–	David Mallet	–	Lodger	https://youtu.be/MRRmU_pOXnk	DB010
11	Look Back in Anger	1979	ago	–	David Mallet	–	Lodger	https://youtu.be/eszZfu_1JM0	DB011
12	Space Oddity #3	1979	dez	–	David Mallet	–	David Bowie/Space Oddity	https://youtu.be/K2wWWUvROuI	DB012
13	Ashes to Ashes	1980	ago	mai/1980 [1979?]	David Mallet	David Bowie	Scary Monsters (and Super Creeps)	https://youtu.be/CMThz7eQ6K0	DB013
14	Fashion	1980	out	out/1980	David Mallet	–	Scary Monsters (and Super Creeps)	https://youtu.be/F-z6u5hFgPk	DB014
15	Wild Is the Wind	1981	nov	ago/1981	David Mallet	–	Station to Station; ChangesTwoBowie	https://youtu.be/YsqlXkkEKxl	DB015
16	The Drowned Girl	1982	fev	ago/1981	David Mallet	–	David Bowie in Bertolt Brecht’s “Baal” [EP]	https://youtu.be/z0smYeB7Zxc	DB016
17	Let’s Dance	1983	mar	fev/1983	David Mallet	Ross Cameron (produção) Sierra Productions, Austrália	Let’s Dance	https://youtu.be/VbD_kBJc_gl	DB017
18	China Girl	1983	mai	fev/1983	David Mallet	Ross Cameron (produção) Sierra Productions	Let’s Dance	https://youtu.be/_YC3sTbAPcU	DB018
19	Modern Love	1983	set	–	Jim Yukich	David Bowie; Picture Music International, EUA	Let’s Dance	https://youtu.be/HivQqTtiHVw	DB019
20	Blue Jean #1	1984	ago	08/ago/1984	Julien Temple	Terry Johnson; Paul Spenver (produção); Midnight Films	Tonight	https://youtu.be/NZnryZ5rDbS	DB020

21	Blue Jean #2	1984	set	17/ago/1984	Julien Temple	Wag Club, Londres	Tonight	https://vimeo.com/56650129	DB021
22	Loving the Alien	1985	mai	–	David Mallet	David Bowie	Tonight	https://youtu.be/ns2hmyP0mGY	DB022
23	Dancing in the Street	1985	ago	–	David Mallet	–	[Live Aid 1985}	https://youtu.be/HasaQvHCv4w	DB023
24	When the Wind Blows	1986	jan	–	[Jimmy Murakami]	Jimmy T. Murakami	When the Wind Blows [BSO]	https://youtu.be/QLZgXm4EoHI	DB024
25	Absolute Beginners	1986	mar	–	Julien Temple	–	Absolute Beginners [BSO]	https://youtu.be/iCJLOXqnT2I	DB025
26	Underground	1986	jun	–	Steve Baron	–	Labyrinth [BSO]	https://youtu.be/Qga12-bAS4A	DB026
27	As the World Falls Down	[1993]	–	1986	Steve Baron	–	Labyrinth [BSO]	https://youtu.be/CvLnPO9t4Wg <i>The Video Collection</i> (1993)	DB027
28	Day-In Day-Out	1987	Mar	–	Julien Temple	Crystal Lujan; Christopher S. Nibley (dir. fotografia); Propaganda Films, EUA	Never Let Me Down	https://youtu.be/eK4MyREDv1M	DB028
29	Time Will Crawl	1987	mai	29/mai/1987	Tim Pope	Lisa Bryer (produção); GLO Productions, Roterdão	Never Let Me Down	https://youtu.be/YHU28e8hZkA	DB029
30	Never Let Me Down	1987	ago	mai/1987	Jean-Baptiste Mondino	–	Never Let Me Down	https://youtu.be/pCjeX08WdYQ	DB030
31	Fame '90	1990	abr	–	Gus van Sant	–	Young Americans; ChangesBowie	https://youtu.be/_Up1s8z7jH8	DB031
32	Jump They Say	1993	mar	–	Mark Romanek	Krista Montagna (produção); Harris Savides (dir. fotografia); Robert Duffy (edição); Nigel Phelps (design); Stephen Earabino (figurinos); Steve Reiss (VFX); Ashley Beck (VFX) Satellite Films, EUA	Black Tie, White Noise	https://youtu.be/HuhA6EPpBVo	DB032
33	Black Tie White Noise	1993	jun	29/abr/1993	Mark Romanek	Toby Phillips (dir. fotografia) Steve Reiss (VFX) Satellite Films, EUA	Black Tie, White Noise	<i>Best of Bowie</i> DVD2 (2002) https://youtu.be/xPZWgCLMsW8	DB033
34	Miracle Goodnight	1993	out	–	Matthew Rolnston	Bruce Ashley (edição)	Black Tie, White Noise	<i>Best of Bowie</i> DVD2 (2002) https://youtu.be/Veg0U9bju1k	DB034
35	Nite Flights	1993	–	–	[David Mallet]	–	Black Tie, White Noise	<i>The Video Collection</i> (1993)	DB035
36	You've Been Around	1993	–	–	[David Mallet]	–	Black Tie, White Noise	<i>The Video Collection</i> (1993)	DB036
37	Buddha of Suburbia	1994	mar	–	Roger Michell	–	The Buddha of Suburbia		DB037
38	Heart's Filthy Lesson	1995	ago	–	Samuel Bayer	Crystal Lujan HSI Productions, EUA	1. Outside: the Nathan Adler diaries	<i>Best of Bowie</i> DVD2 (2002)	DB038
39	Strangers When We Meet	1995	Nov	–	Samuel Bayer	Crystal Lujan; Nick Conroy (Ass. Direção); HSI Productions, EUA	1. Outside: the Nathan Adler diaries	<i>Best of Bowie</i> DVD2 (2002)	DB039
40	Hallo Spaceboy [Remix]	1996	mar	18/fev/1996	David Mallet	–	1. Outside: the Nathan Adler diaries	<i>Best of Bowie</i> DVD2 (2002)	DB040

41	Little Wonder	1997	jan	09/dez/1996	Floria Sigismondi	Steve Willis (produção); Chris Soos (dir. fotografia); Susan Armstrong (VFX); Revolver Film Company, Canadá	Earthling	<i>Best of Bowie</i> DVD2 (2002)	DB041
42	Dead Man Walking	1997	abr	25/mar/1997	Floria Sigismondi	Kelly Norris (produção); Chris Soos (dir. fotografia); Carol Beadle (figurinos); Revolver Film Company, Canadá	Earthling	<i>Best of Bowie</i> DVD2 (2002)	DB042
43	Seven Years in Tibet	1997	ago	09/jul/1997	Rudi Dolezal & Hannes Rossacher	–	Earthling	<i>Best of Bowie</i> DVD2 (2002)	DB043
44	I'm Afraid of Americans [Remix]	1997	out	06/out/1997	Dom & Nic	John Madsen (produção); Dan Landin (dir. fotografia); Simon Hilton (edição); Oil Factory, Nova Iorque	Earthling	<i>Best of Bowie</i> DVD2 (2002)	DB044
45	Thursday's Child	1999	set	07/ago/1999	Walter Stern	Victoria Vallas (produção); Laura Kanerick (produção); John McManus (edição); Bem Eagleton (coloração); OBE (pós-produção); Academy Films, Nova Iorque	...Hours	<i>Best of Bowie</i> DVD2 (2002)	DB045
46	Survive #1	2000	jan	–	Walter Stern	John Schoonraad (VFX)	... Hours	<i>Best of Bowie</i> DVD2 (2002)	DB046
47	The Pretty Things Are Going to Hell	2000	–	–	Dom & Nic	John Madsen (produção); Simon Hilton (edição)	... Hours		DB047
48	Slow Burn	2002	jul	–	Gary Koepke	–	Heathen	<i>Best of Bowie</i> DVD2 (2002)	DB048
49	New Killer Star	2003	set	–	Brumby Boylston	–	Reality	https://youtu.be/fwH1g2fW6Pc	DB049
50	Never Get Old	2004	–	–	Brumby Boylston	–	Reality	https://youtu.be/7NorNUMoewQ	DB050
51	Where Are We Now?	2013	jan	–	Tony Oursler	–	The Next Day	https://youtu.be/QWtsV50_p4	DB051
52	The Stars (Are Out Tonight)	2013	fev	–	Floria Sigismondi	Andy Coffing (ass. direção); Coleen Haynes (produção exec.); Qualid Mouaness (produção); Jeff Cronenweth (dir. fotografia); Jarrett Fijal (edição); Sue Tebbutt (design); Adam Davis (dir. artística); Erin Fite (decoração); Jerry Stafford (figurinos); Black Dog Films, EUA	The Next Day	https://youtu.be/gH7dMBcg-gE	DB052
53	The Next Day	2013	mai	–	Floria Sigismondi	–	The Next Day	https://youtu.be/7wL9NUZRZ4I	DB053

54	Valentine's Day	2013	jul	–	Indrani & Markus Klinko	G.K. Reid (produção exe.); Jonathan Lia (produção); Gary Knight (edição); Jimmy King (fotografia); Double Exposure Studios, EUA	The Next Day	https://youtu.be/S4R8HTIgHUU	DB054
55	Love Is Lost	2013	out	–	David Bowie	–	The Next Day	https://youtu.be/dOy7vPwEtCw	DB055
56	Love Is Lost [Extended]	2013	nov		Barnaby Roper	–	The Next Day	https://youtu.be/VpXleysIs90	DB056
57	I'd Rather Be High [Venetian Mix]	2013	dec	–	Tom Hingston	–	The Next Day	https://youtu.be/n5sf5s3PIyw	DB057
58	Sue (or In A Season of Crime)	2014	nov		Tom Hingston	Jimmy King	Nothing Has Changed; Blackstar	https://youtu.be/nFX1y62l9C4	DB058
59	Blackstar	2015	nov	–	Bo Joahn Renck	–	Blackstar	https://youtu.be/kszlWbAC4Sw	DB059
60	Lazarus	2016	jan	[2015]	Bo Joahn Renck	–	Blackstar	https://youtu.be/y-JqH1M4Ya8	DB060
61	I Can't Give Everything Away	2016	abr	–	Jonathan Barnbrook	–	Blackstar	https://youtu.be/OZscv36UUHo	DB061
62	No Plan	2017	jan	–	Tom Hingston	–	No Plan [EP]	https://youtu.be/xlgdid8dsC8	DB062

2. Tabela de sistematização dos dados apurados: parâmetros de análise referentes aos aspetos técnicos, formais e visuais

ASPETOS TÉCNICOS				ASPETOS FORMAIS						ASPETOS VISUAIS					
SINCRONIA															
#	ANO	SUPORTE ³	TIPOLOGIA ⁴	ASPETO ⁵	DURAÇÃO	COR	ANIMAÇÃO	ESPAÇO ⁶	SONORA ⁷	NARRATIVA ⁸	TRANSIÇÕES	CATEGORIA	TEMA-BASE	REFERÊNCIAS ⁹	OBS.
DB001	1969	[Filme]	Short film	[4:3]	00:03:46	Cores	N/A	Estúdio	Pontuação	Contínua: fragmentada` Intérprete absoluto Sem paratexto	Corte direto; Esbatimento	Narrativo	Estética Espacial	Major Tom; «Tin Can»	Excerto do filme promocional <i>Love You Till Tuesday</i> (Malcolm Thomson, 1969)
DB002	1972	[Filme]	Clipe promocional	[4:3]	00:02:51	Cores	N/A	Palco	Rítmica	Encadeada Intérprete absoluto Sem paratexto	Corte direto; Esbatimento	Performance	Persona	Ziggy Stardust, Lindsay Kemp	*faixa sonora sobreposta à banda imagem
DB003	1972	[Filme]	Clipe promocional	[4:3]	00:04:04	Cores	N/A	Estúdio; Palco; Exterior	Pontuação	Encadeada Intérprete absoluto Sem paratexto	Corte direto	Performance; Narrativo	Persona	Ziggy Stardust; Cyrinda Fox The Mars Hotel	
DB004	1973	[Filme]	Clipe promocional	[4:3]	00:05:03	Cores	N/A	Estúdio	Rítmica	Contínua: fragmentada Intérprete absoluto Sem paratexto	Corte direto; Esbatimento	Performance	Estética Espacial; Persona	Major Tom; Ziggy Stardust; «Tin Can»; <i>Harptone 12-String Jumbo</i>	
DB005	1973	[Filme]	Clipe promocional	[4:3]	00:04:01	Cores*	N/A	Neutro	Rítmica	Contínua: não-fragmentada Intérprete absoluto Sem paratexto	Corte direto; Esbatimento	Performance	Persona	Ziggy Stardust; Freddie Burretti	*possível adulteração do filme original

³ Note-se a indicação do tipo de suporte (filme, vídeo ou digital) entre [parênteses retos] nos casos onde não foram apuradas certezas. Contudo, e pelas circunstâncias de época, podemos apenas sugerir o suporte original.

⁴ Consideramos as tipologias: *short film* (quando extraídos de filme promocional), *clipe promocional* (quando produzidos antes da ascensão da MTV), e *videoclipe* (quando produzidos posteriormente).

⁵ Resolução de aspeto em consonância com os valores extraídos dos exemplos estudados.

⁶ Considerado enquanto componente prófilmico. Embora elenquemos apenas «estúdio», «exterior» e «interior», este campo permite-nos compreender o espaço da ação do videoclipe em análise. Nos casos em que se conheça o local em específico, remetemos a informação para as *Observações* correspondentes.

⁷ Note-se que para o campo da Sincronia Sonora foram considerados os códigos *Pontuação* (relativo à relação entre as narrativas visual-sonora), *Rítmica* (alusiva à sincronia rítmica estabelecida entre transições-som), *Hiperfoco* (referente ao conceito de hiperfiscalidade conferida ao som, por entre meio da imagem), e *N/A* (sempre que não é estabelecida uma relação, ou quando esta não é aplicável).

⁸ Consideramos os códigos *Contínua* (sempre que o motivo se mostrou continuidade ao longo da narrativa), *Encadeada* (quando a narrativa intercala mais do que um motivo e perspetivas), e *N/A* (quando não se regista qualquer sequencialidade no motivo ou esta não é aplicável).

⁹ Foram apontadas as referências visuais/sonoras mais significativas que permitem, não só, compreender o conjunto de códigos específicos ao exemplo, como também verificar a sua recorrência/referência em exemplos posteriores.

DB006	1974	Vídeo	Performance televisiva	4:3 [PAL]	00:04:21	Cores	Base* CHROMAKEY	Estúdio	Rítmica	Contínua: fragmentada Intérprete absoluto Paratexto introdução	Corte único; Sobreposição Plano único*	Performance	Persona	Halloween Jack; Pala; Guitarra vermelha (<i>Hangstrom I Kent PB-24-G</i>)	*respetivo ao efeito caleidoscópico sobre a imagem em 2º plano; sobreposta por imagem com recurso a <i>chroma key</i> **respetivo à imagem em 2º plano
DB007	1977	[Vídeo]	Clipe promocional	[4:3]	00:03:02	Cores	N/A	Neutro	Rítmica	Contínua: não-fragmentada Intérprete absoluto Sem paratexto	Corte direto; Esbatimento	Performance	Persona	Berlin; Guitarra vermelha (<i>Fender Stratocaster</i>)	
DB008	1977	[Vídeo]	Clipe promocional	[4:3]	00:03:26	Cores	N/A	Neutro	Rítmica	Contínua: não-fragmentada Intérprete absoluto Sem paratexto	Esbatimento*	Performance	Persona	Berlin	*tentativa de plano direto até ao min. 01:17 {ilusão de corte dado pelo <i>travelling</i> ótico da câmara}
DB009	1979	[Vídeo]	Clipe promocional	[4:3]	00:03:16	Cores	Pontual* CHROMAKEY	Estúdio	Rítmica	Contínua: fragmentada Intérprete absoluto Sem paratexto	Corte direto	Performance	Persona	Palco; Transgénero	
DB010	1979	[Vídeo]	Clipe promocional	[4:3]	00:04:05	Cores	N/A	Estúdio; Exterior	Pontuação	Encadeada Intérprete absoluto Sem paratexto	Corte direto; Esbatimento ***	Narrativo; Artístico	Persona	Estúdio-cabine, autoconsciência de «celebridade»	
DB011	1979	[Vídeo]	Clipe promocional	[4:3]	00:03:00	Cores	N/A	Interior	Pontuação	Contínua: Não-fragmentada Intérprete absoluto Sem paratexto	Corte direto	Narrativo	Alienação	<i>The Image; Retrato de Dorian Gray</i> ; Pintura; Espelho	
DB012	1979	[Vídeo]	Clipe promocional	[4:3]	[00:04:10]	Cores	N/A	Estúdio	Pontuação	Encadeada Intérprete absoluto Sem paratexto	Corte direto; Esbatimento	Perfomance; Artístico	Alienação	Major Tom; «cela alcochoada» <i>Ashes to Ashes</i>	* Possui afinidades com o videoclipe «Ashes to Ashes» ao nível do espaço prófilmico
DB013	1980	[Vídeo]	Clipe promocional	[4:3]	00:03:49	Cores; Artificial	N/A	Exterior; Estúdio	Pontuação	Encadeada Intérprete absoluto Sem paratexto	Corte direto; Esbatimento	Artístico; Narrativo	Estética espacial; Alienação	Major Tom; Pierrot; «cela alcochoadal»	
DB014	1980	[Vídeo]	Clipe promocional	[4:3]	00:03:43	Cores	N/A	Estúdio; Exterior	Rítmica	Encadeada Intérprete absoluto Sem paratexto	Corte direto; Esbatimento	Performance; Narrativo	Comentário social		
DB015	1981	Vídeo	Videoclipe	4:3	00:03:32	P&B	N/A	Estúdio	Rítmica	Contínua: não-fragmentada Intérprete absoluto Sem paratexto	Esbatimento	Performance	Performance	Estética <i>jazz</i>	* Possui afinidades com o videoclipe «The Drowned Girl» ao nível do espaço pró filmico
DB016	1982	Vídeo	Videoclipe	4:3	00:02:36	P&B	N/A	Estúdio	Rítmica	Contínua: não-fragmentada	Esbatimento	Performance	Performance	Estética <i>jazz</i>	* Possui afinidades com o videoclipe

										Intérprete absoluto Sem paratexto						«Wild is the Wind» ao nível do espaço prófilmico
DB017	1983	Vídeo	Videoclipe	4:3	00:04:07	Cores	Pontual	Interior; Exterior	Pontuação	Encadeada Intérprete parcial {participante} Sem paratexto	Corte direto; Esbatimento	Narrativo; Performance	Comentário social	Sapatos vermelhos; Austrália		
DB018	1983	Vídeo	Videoclipe	4:3	00:04:05	Cores; P&B	Pontual	Neutro; Exterior	Pontuação	N/A Intérprete parcial {participante} Sem paratexto	Corte direto; Esbatimento; Sobreposição	Narrativo	Comentário social	Austrália		
DB019	1983	Vídeo	Videoclipe	4:3	00:03:47	Cores	N/A	Palco	Rítmica	Contínua: não-fragmentada Intérprete absoluto Sem paratexto	Corte direto; Esbatimento; Sobreposição	Performance	Persona	<i>Serious Moonlight Tour</i> ; palco		
DB020	1984	Vídeo	Videoclipe	4:3	00:04:05	Cores	Pontual	Interior	Rítmica	Contínua: fragmentada Intérprete absoluto Sem paratexto*	Corte direto; Esbatimento	Performance	Persona	Screaming Lord Byron; palco; «celebridade».	Excerto do filme promocional <i>Jazzin’ for Blue Jean</i> (Julien Temple, 1984)	
DB021	1984	Vídeo	Videoclipe	4:3	00:03:42	Cores	N/A	Interior	Rítmica	Contínua: não-fragmentada Intérprete absoluto Paratexto introdução	Corte direto	Performance	Persona			Versão alternativa destinada à MTV.
DB022	1985	Vídeo	Videoclipe	4:3	00:04:43	Cores; P&B	Pontual	Estúdio; Exterior	Pontuação	Encadeada Intérprete absoluto Sem paratexto	Corte direto; Esbatimento; Sobreposição	Artístico; Performance	Alienação	Surrealismo capa <i>Tonight</i> ; alien; «cela alcochoada»		
DB023	1985	Vídeo	Videoclipe	4:3	00:02:57	Cores	N/A	Interior; Exterior	Rítmica	Contínua: fragmentada Intérprete absoluto Sem paratexto	Corte direto; Esbatimento	Performance	Performance	Mick Jagger		
DB024	1986	Vídeo	Videoclipe	4:3	00:07:50	A cores; P&B	Pontual	Interior; Exterior	[Pontuação]	Encadeada Intérprete parcial {participante} Sem paratexto	Corte direto; Esbatimento; Sobreposição	Narrativo	Promoção	<i>Absolute Beginners</i>		

DB025	1986	Vídeo	Videoclipe	4:3	00:04:30	Cores	Pontual	Interior; Exterior	[Pontuação]	Encadeada Intérprete absoluto Sem paratexto	Corte direto; Esbatimento	Narrativo; Artístico	Promoção	Labirinto; Esfera; <i>Labyrinth</i>
DB026	1986	Vídeo	Videoclipe	4:3	00:03:40	P&B; Cores	Pontual	Interior	[Pontuação]	Encadeada Intérprete absoluto Sem paratexto	Corte direto; Esbatimento	Narrativo; Artístico	[Pontuação]	<i>Labyrinth</i>
DB027	1986	Vídeo	Videoclipe	4:3	00:03:32	Cores	Base; Tradicional	N/A	Pontuação	N/A Intérprete ausente Paratexto introdução	Corte direto; Esbatimento; Sobreposição	Artístico	Promoção	<i>When the wind blows;</i> II Guerra Mundial
DB028	1987	Vídeo	Videoclipe	4:3	00:06:41	Cores	Pontual	Exterior; Interior	Pontuação	Encadeada Intérprete parcial {espectador} Paratexto introdução	Corte direto; Esbatimento	Narrativo	Comentário social	<i>Wings of Desire</i> (1987) Wim Wenders
DB029	1987	Vídeo	Videoclipe	4:3	00:04:07	Cores	N/A	Estúdio	Rítmica	Contínua: não-fragmentada Intérprete absoluto Sem paratexto	Corte direto	Performance	Performance	Sapatos vermelhos; Peter Frampton
DB030	1987	Vídeo	Videoclipe	4:3	00:04:50	Sépia	N/A	Interior	Rítmica	Contínua: não-fragmentada Intérprete parcial {espectador} Paratexto introdução Paratexto remate	Corte direto; Esbatimento	Performance	Performance	
DB031	1990	Vídeo	Videoclipe	4:3	00:03:45	P&B; Cores	N/A	Neutro	Rítmica	N/A Intérprete absoluto Sem paratexto	Corte direto	Performance	Persona	Thin White Duke
DB032	1993	Vídeo	Videoclipe	16:9	00:04:01	Cores	N/A	Exterior; Interior	[Pontuação]	Contínua: fragmentada Intérprete absoluto Sem paratexto	Corte direto	Artístico	Comentário social	capa <i>Lodger</i> ; Terry Burns; Evelyn McHale (Robert Wiles); Jacques Tati
DB033	1993	Vídeo	Videoclipe	4:3	00:04:09	Cores	N/A	Exterior	[Pontuação]	Encadeada Intérprete parcial {espectador} Sem paratexto	Corte direto	Documental; Artístico	Comentário social	Televisão; Saxofone

DB034	1993	Vídeo	Videoclipe	4:3 [2.39:1]	00:04:11	Cores; {Artificia l} P&B	Pontual	Estúdio	Rítmica	Encadeada Intérprete absoluto Sem paratexto	Corte direto	Artístico;	Persona	Cowgirl; Arlequim; Mercúrio; [Buster Keaton]	
DB035	1993	Vídeo	Videoclipe	4:3	00:04:44	Cores	N/A	Estúdio	Rítmica	Contínua: fragmentada Intérprete absoluto Paratexto introdução	Corte direto	Performance	Persona		
DB036	1993	Vídeo	Videoclipe	4:3	00:04:39	P&B	N/A	Neutro	N/A	Contínua: não-fragmentada Intérprete absoluto Paratexto introdução	Corte direto	Performance	Performance		
DB037	1994	Vídeo	Videoclipe	16:10	00:04:26	Cores	N/A	Exterior	[Pontuação]	Encadeada Intérprete parcial {espectador} Sem paratexto	Corte direto; Esbatimento	Narrativo	Promoção	<i>Buddha of Suburbia*</i> , <i>All the Madmen**</i> Guitarra Vermelha (<i>Fender Stratocaster</i>)	*referência ao filme (banda sonora); ** referência à letra extraída da faixa (Bowie, 1970)
DB038	1995	Vídeo	Videoclipe	4:3	00:04:58	Cores	N/A	Interior	Pontuação	Contínua: fragmentada Intérprete parcial {participante} Sem paratexto	Corte direto	Artístico	Alienação	Palco; Escultura; <i>Strangers when we meet</i>	* Possui afinidades com o videoclipe «Strangers When We Meet» ao nível do espaço pró fílmico
DB039	1996	Vídeo	Videoclipe	4:3	00:04:58	Cores	N/A	Interior	Pontuação	Contínua: fragmentada Intérprete parcial {participante} Sem paratexto	Corte direto	Artístico	Alienação	Palco; Escultura; <i>Heart's Filthy Lesson</i>	* Possui afinidades com o videoclipe «Heart's Filthy Lesson» ao nível do espaço pró fílmico
DB040	1996	Vídeo	Videoclipe	4:3	00:04:32	Cores; P&B	Pontual	Neutro	[Rítmica]	Encadeada Intérprete parcial {participante} Sem paratexto	Corte direto	Artístico	Estética espacial	Pet Shop Boys <i>Design for Dreaming</i> (1956); <i>Frau im Mond</i> (1929); osciloscópio	
DB041	1997	Vídeo	Videoclipe	4:3	00:04:05	Cores; Artificial	Pontual; <i>Stop-motion</i>	Exterior; Interior	[Rítmica]	Contínua: fragmentada Intérprete parcial {espectador} Sem paratexto	Corte direto	Artístico	Estética espacial; Retrospeção	Ziggy Stardust; Alexander McQueen; Pala; Cabeças-projeção	

DB042	1997	Vídeo	Videoclipe	4:3	00:03:50	Cores	N/A	Estúdio	[Pontuação]	Contínua: fragmentada Intérprete parcial {espectador} Sem paratexto	Corte direto	Artístico	Alienação	Surrealismo {Dalí; Cocteau (cavalos) Marionetas; Francis Bacon {carcaça}; Religião / ocultismo; Mark Romanek/NIN {Closer}; Espelho	
DB043	1997	Vídeo	Videoclipe	4:3	00:04:00	Cores	Pontual		Rítmica	Contínua: fragmentada Intérprete absoluto Sem paratexto	Corte direto; Sobreposição	Performance; Artístico	Comentário social	Dalai Lama; [Símbolos hindu] Religião / ocultismo Saxofone; Olhos;	
DB044	1997	Vídeo	Videoclipe	16:9	00:04:25	Cores	N/A	Exterior	Pontuação	Contínua: fragmentada Intérprete absoluto Sem paratexto	Corte direto	Narrativo	Comentário social	Trent Reznor; Nova Iorque; táxi Religião / ocultismo	
DB045	1999	Vídeo	Videoclipe	[1.85:1]	00:04:46	Cores	N/A	Interior	Pontuação	Contínua não-fragmentada Intérprete absoluto Paratexto introdução	Corte direto	Narrativo; Artístico	Instrospeção	Espelho	
DB046	1999	Vídeo	Videoclipe	[1.85:1]	00:03:30	Cores	Pontual; Digital	Interior	Pontuação	Contínua: não-fragmentada Intérprete absoluto Sem paratexto	Corte direto	Narrativo; Artístico	Instrospeção	Surrealismo {Dalí}	
DB047	1999	Vídeo	Videoclipe	[5:3]	00:03:59	Cores	N/A	Palco	[Rítmica]	Contínua: fragmentada Intérprete absoluto Sem paratexto	Corte direto	Performance	Retrospeção	Palco; Marionetas; Thin White Duke; Pierrot; Ziggy Stardust	
DB048	2002	Vídeo	Videoclipe	11:8	00:03:53	P&B	N/A	Interior	Rítmica	Contínua: fragmentada Intérprete absoluto Sem paratexto	Corte direto; Esbatimento; Sobreposição	Performance	Retrospeção	«Tin can» Major Tom	Afinidades com <i>Space Oddity</i> (1972)
DB049	2003	[Vídeo]	Videoclipe	4:3	00:03:43	A cores	Base; Digital	[Interior]; [Exterior]	Rítmica	Encadeada Intérprete ausente Sem paratexto	Corte direto	Artístico	Comentário social	Efeito lenticular	
DB050	2004	[Vídeo]	Videoclipe	16:9	00:04:05	A cores	N/A	Palco	Rítmica	Contínua: fragmentada Intérprete absoluto Paratexto introdução	Corte direto	Performance	Persona; Retrospeção		

DB051	2013	Digital	Videoclipe	16:9	00:04:34	A cores; P&B	N/A	Interior	Pontuação	Contínua: fragmentada Intérprete parcial {espectador} Sem paratexto	Corte direto; Esbatimento	Narrativo; <i>Lytic video</i>	Retrospeção	Cabeças-projeção; Berlin; Estúdio
DB052	2013	Digital	Videoclipe	1.85:1	00:05:53	A cores	N/A	Interior; Exterior	[Pontuação]	Contínua: fragmentada Intérprete parcial {participante} Paratexto introdução	Corte direto	Narrativo	Comentário social; Retrospeção	<i>The Man Who Fell to Earth</i> ; Thin White Duke; Hockney Androgenia Tilda Swinton
DB053	2013	Digital	Videoclipe	16:9	00:02:58	A cores	N/A	Interior	Pontuação	Contínua: fragmentada Intérprete parcial {participante} Paratexto introdução	Corte direto	Narrativo; Artístico	Comentário social	Decameron (Pasolini) Joan d'Arc *** Gary Oldman Marion Cotillard Quadres vivants
DB054	2013	Digital	Videoclipe	16:9	00:03:08	A cores	N/A	Interior	Rítmica	Contínua: não-fragmentada Intérprete absoluto Sem paratexto	Corte direto	Performance	Persona	Guitarra vermelha (<i>Hohner G2</i>)
DB055	2013	Digital	Videoclipe	16:9	00:04:11	A cores	N/A	Interior	Rítmica	Contínua: fragmentada Intérprete parcial {espectador} Sem paratexto	Corte direto	Artístico	Retrospeção	Steve Reich; Cabeças-projeção; Thin White Duke Pierrot
DB056	2013	Digital	Videoclipe	16:9	00:10:26	P&B; A cores	Base; Digital	N/A	Híperfoco	Contínua: fragmentada Intérprete ausente Sem paratexto	Corte direto	Artístico	Media digital	Steve Reich; Pierrot; Estética <i>glitch</i>
DB057	2013	Digital	Videoclipe	16:9	00:03:53	P&B	Pontual; Digital	N/A	Pontuação	Contínua: fragmentada Intérprete parcial {participante} Sem paratexto	Corte direto	Artístico; <i>Lytic video</i>	Comentário social	Berlin; I Guerra Mundial; II Guerra Mundial.
DB058	2014	Digital	Videoclipe	2.35:1	00:04:08	P&B	Pontual; Digital	Exterior	Pontuação	Contínua: fragmentada [Intérprete ausente] Sem paratexto	Corte direto	Artístico; <i>Lytic video</i>	Media digital	Estética <i>noire</i> ; Estética <i>jazz</i> .
DB059	2015	Digital	Videoclipe	2.35:1	00:09:59	A cores	N/A	Interior; Exterior	Pontuação	Encadeada Intérprete parcial {participante} Sem paratexto	Corte direto	Artístico	Retrospeção	Major Tom; Lazarus; [montanha]; Caveira; Ritual;

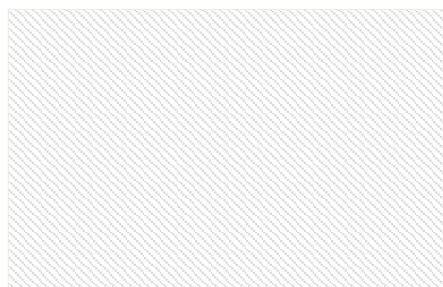
DB060	2016	Digital	Videoclipe	1:1	00:04:08	A cores	N/A	Interior	Pontuação	Contínua: fragmentada Intérprete absoluto Sem paratexto	Corte direto	Narrativo	Retrospeção	Armário/caixão; Lázaro; Quarto/leito; <i>Station to Station</i> ; Caveira Major Tom/São Jerónimo
DB061	2016	Digital	Videoclipe	16:9	00:04:26	P&B; A cores	Base; Digital	N/A	Pontuação	N/A	Corte direto; Esbatimento	<i>Lyric video</i>	Media digital	Estrelas; grafismo <i>Blackstar</i>
DB062	2017	Digital	Videoclipe	2.76:1	00:04:02	A cores	N/A	Exterior	Pontuação	Contínua: fragmentada [Intérprete ausente] Sem paratexto	Corte direto	Artístico; <i>Lyric video</i>	Introspeção	Televisões <i>Foxgrove Road</i>

3. Ficha-modelo para catalogação de videoclipe

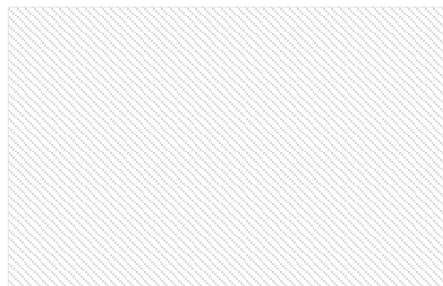
DB000

TÍTULO	ÁLBUM	[FAIXA]
INTÉRPRETE		
AUTORIA		
EDITORA	[GÊNERO]	[ANO]
REALIZADOR	PRODUTORA	
LANÇAMENTO	REGISTO	[LOCAL]
EQUIPA DE PRODUÇÃO		[ATORES]

FOTOGRAMAS



[00:00:00]



TÉCNICA

SUPORTE
TIPOLOGIA
RELAÇÃO ASPETO
[DURAÇÃO] [COR]
ANIMAÇÃO

CONTEÚDO

SINCRONIA
NARRATIVA
TRANSIÇÕES

LINGUAGEM

CATEGORIA
TEMA
REFERÊNCIAS

SUMÁRIO

ACESSO

REFERÊNCIAS

4. Catalogação da videografia de David Bowie (1969-2017)

DB001

TÍTULO	Space Oddity	ÁLBUM	David Bowie	[Faixa 1] A
INTÉRPRETE	David Bowie			
AUTORIA	David Bowie			
EDITORIA	Philips (UK)	Rock		1969
	Mercury (EUA)			
REALIZADOR	Malcolm J. Thomson	PRODUTORA	—	Estúdio não identificado
LANÇAMENTO	setembro 1969	REGISTO	—	N/A
EQUIPA DE PRODUÇÃO	Jonathan Weston			

FOTOGRAMAS



1'10''



2'29''

TÉCNICA

SUORTE	Filme
TIPOLOGIA	Curta-metragem
RELAÇÃO ASPETO	[4:3]
00:03:46	A cores
ANIMAÇÃO	N/A

CONTEÚDO

SINCRONIA	Pontuação visual
NARRATIVA	Contínua fragmentada Intérprete absoluto
TRANSIÇÕES	Corte direto Esbatimento

LINGUAGEM

CATEGORIA	Narrativo
TEMA	Estética Espacial
REFERÊNCIAS	Major Tom «tin can»

SUMÁRIO

Primeira versão do tema, gravado no âmbito do filme *Love You 'Til Tuesday* (1969) e sobre a versão demo do single.

O filme traduz os acontecimentos relatos na narrativa, de entre os quais compreende-se um registo entre 'Ground Control' e 'Major Tom', assim como o seu 'desfecho' trágico.

ACESSO	<i>Best of Bowie</i> [2DVD]. (2002). Reino Unido: EMI. UK4901039. <i>Bowie: The Video Collection</i> [2VCD]. (1993). Reino Unido: EMI PMCD 4911862.
REFERÊNCIAS	Pegg, Nicholas (2016: 254-260).

DB002

TÍTULO	John, I'm Only Dancing			
INTÉRPRETE	David Bowie	SINGLE	45"	[Faixa 1] A
AUTORIA	David Bowie			
EDITORA	RCA	Glam Rock		1972
REALIZADOR	Mick Rock	PRODUTORA	—	London's Rainbow Theatre
LANÇAMENTO	setembro 1972	REGISTO	19 de agosto de 1972	Lindsay Kemp
EQUIPA DE PRODUÇÃO	—			

FOTOGRAMAS



0'52"



1'51"

TÉCNICA

SUORTE	Filme
TIPOLOGIA	Clípe promocional
RELAÇÃO ASPETO	[4:3]
00:02:51	A cores
ANIMAÇÃO	N/A

CONTEÚDO

SINCRONIA	Rítmica
NARRATIVA	Encadeada Intérprete absoluto
TRANSIÇÕES	Corte direto Esbatimento

LINGUAGEM

CATEGORIA	Performance
TEMA	Persona
REFERÊNCIAS	Ziggy Stardust Lindsay Kemp

SUMÁRIO

Registo de Ziggy Stardust (e os *Spiders from Mars*) a interpretar o tema *John, I'm only Dancing* durante uma sessão de ensaios no Rainbow Theatre, em Londres. A narrativa principal é intercalada por filmages de dois atores da companhia de Lindsay Kemp.

ACESSO

<https://youtu.be/lmVVyhpuFRc>
Best of Bowie [2DVD]. (2002). Reino Unido: EMI. UK4901039.

REFERÊNCIAS

Pegg, Nicholas (2016: 143-144).
 Thin White Duke (s.d.) '*John I'm only dancing*' by David Bowie – *promo video*.
<https://www.thinwhiteduke.net/813/david-bowie-promo-videos/john-im-only-dancing-david-bowie-video/>.

DB003

TÍTULO	The Jean Genie	ÁLBUM	Aladdin Sane	[Faixa 2] A
INTÉRPRETE	David Bowie			
AUTORIA	David Bowie			
EDITORIA	RCA	Glam Rock		1973
REALIZADOR	Mick Rock	PRODUTORA	—	
LANÇAMENTO	1972	REGISTO	27-28 de outubro de 1972	Estúdio não identificado; <i>The Mars Hotel</i> , São Francisco EUA Cyrinda Foxe

EQUIPA DE PRODUÇÃO —

FOTOGRAMAS



0'51''



1'21''

TÉCNICA

SUPORTE	Filme
TIPOLOGIA	Clipe promocional
RELAÇÃO ASPETO	[4:3]
00:04:04	A cores
ANIMAÇÃO	N/A

CONTEÚDO

SINCRONIA	Rítmica
NARRATIVA	Encadeada Intérprete absoluto
TRANSIÇÕES	Corte direto

LINGUAGEM

CATEGORIA	Performance
TEMA	Performance Persona
REFERÊNCIAS	Ziggy Stardust Cyrinda Foxe <i>The Mars Hotel</i>

SUMÁRIO

Filme promocional do tema *The Jean Genie* composto por três cenas intercaladas: a banda em concerto ao vivo; a banda em performance simulada em estúdio; e David Bowie e Cyrinda Foxe registados em diversos locais em São Francisco.

ACESSO

https://youtu.be/kMYg_Ra4cr8

Best of Bowie [2DVD]. (2002). Reino Unido: EMI. UK4901039.

REFERÊNCIAS

Pegg, Nicholas (2016: 139-142).

Thin White Duke (s.d.). *'The Jean Genie' promo video featuring Cyrinda Foxe*.

<https://www.thinwhiteduke.net/785/david-bowie-promo-videos/david-bowie-cyrinda-foxe-jean-genie-promo-video/>.

DB004

TÍTULO	Space Oddity	ÁLBUM	David Bowie ^[1]	[Faixa 1] A
INTÉRPRETE	David Bowie			
AUTORIA	David Bowie	Rock		1969
EDITORIA	Philips (UK) Mercury (EUA)			
REALIZADOR	Mick Rock	PRODUTORA	—	RCA New York Studio
LANÇAMENTO	Janeiro de 1973 ^[2]	REGISTO	dezembro de 1972	N/A
EQUIPA DE PRODUÇÃO	—			

FOTOGRAMAS



0'30''



3'40''

TÉCNICA

SUPORTE	Filme
TIPOLOGIA	Clipe promocional
RELAÇÃO ASPETO	[4:3]
00:05:03	A cores
ANIMAÇÃO	N/A

CONTEÚDO

SINCRONIA	Pontuação visual
NARRATIVA	Contínua fragmentada Intérprete absoluto
TRANSIÇÕES	Corte direto Esbatimento

LINGUAGEM

CATEGORIA	Performance
TEMA	Estética Espacial Ziggy Stardust
REFERÊNCIAS	Major Tom, Ziggy Stardust, «tin can», <i>Harptone 12-string Jumbo</i>

SUMÁRIO

Segunda versão do tema, adaptada à persona de Ziggy Stardust. O filme, pautado por uma característica estética espacial, revela o interior do estúdio de gravação da editora RCA, em Nova Iorque.

ACESSO

<https://youtu.be/iYYRH4apXDo>

Best of Bowie [2DVD]. (2002). Reino Unido: EMI. UK4901039.

Bowie: The Video Collection [2VCD]. (1993). Reino Unido: EMI PMCD 4911862.

REFERÊNCIAS

Pegg, Nicholas (2016: 254-260).

^[1] Reeditado em 1972 com o título «Space Oddity» (RCA Records).

^[2] O vídeo foi produzido enquanto promoção à reedição do álbum nos Estados Unidos.

DB005

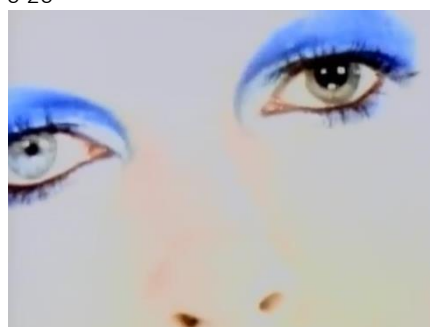
TÍTULO	Life on Mars?			
INTÉRPRETE	David Bowie	SINGLE	<i>Life on Mars?</i> RCA 2316	[Faixa 1] A
AUTORIA	David Bowie			
EDITORIA	RCA	[Glam Rock]		1973
REALIZADOR	Mick Rock	PRODUTORA	—	
LANÇAMENTO	junho 1973	REGISTO	12 de maio de 1973	Estúdio não identificado
				N/A

EQUIPA DE PRODUÇÃO —

FOTOGRAMAS



0'20''



1'17''

TÉCNICA

SUPORTE	Filme
TIPOLOGIA	Clipe promocional
RELAÇÃO ASPETO	[4:3]
00:04:01	A cores
ANIMAÇÃO	N/A

CONTEÚDO

SINCRONIA	Rítmica
NARRATIVA	Contínua
	Intérprete absoluto
TRANSIÇÕES	Corte direto
	Esbatimento

LINGUAGEM

CATEGORIA	Performance
TEMA	Persona
REFERÊNCIAS	Ziggy Stardust
	Freddie Burretti

SUMÁRIO

Filme promocional do tema *Life on Mars?* no qual David Bowie, caracterizado pelo icónico fato de Freddie Burretti e maquilhagem, surge sobre um fundo branco sobreexposto.

ACESSO

<https://youtu.be/AZKcl4-tcuo>

Best of Bowie [2DVD]. (2002). Reino Unido: EMI. UK4901039.

Bowie: The Video Collection [2VCD]. (1993). Reino Unido: EMI PMCD 4911862.

REFERÊNCIAS

Pegg, Nicholas (2016: 162-164).

Thin White Duke (s.d.) *Promo video for David Bowie's 'Life on Mars'*.

<https://www.thinwhiteduke.net/808/david-bowie-promo-videos/promo-video-david-bowies-life-mars/>.

DB006

TÍTULO	Rebel Rebel	ÁLBUM	Diamond Dogs	[Faixa 5] A
INTÉRPRETE	David Bowie			
AUTORIA	David Bowie			
EDITORIA	RCA	[Género]		1974
REALIZADOR	—	PRODUTORA	AVRO Studio, Hiversum, Holanda	
LANÇAMENTO	15 de fevereiro de 1974	REGISTO	12 de fevereiro de 1974	Estúdio AVRO (TopPop) N/A
EQUIPA DE PRODUÇÃO	—			

FOTOGRAMAS



0'24''



3'40''

TÉCNICA

SUORTE	Vídeo
TIPOLOGIA	Performance televisiva
RELAÇÃO ASPETO	4:3 PAL
00:04:21	A cores
ANIMAÇÃO	CHROMA KEY

CONTEÚDO

SINCRONIA	Rítmica
NARRATIVA	Contínua Intérprete absoluto
TRANSIÇÕES	Corte direto sobre Plano contínuo de fundo

LINGUAGEM

CATEGORIA	Performance
TEMA	Performance Persona
REFERÊNCIAS	Halloween Jack; Pala; Efeito caleidoscópico; Guitarra vermelha (<i>Hangstrom I Kent PB-24.G</i>)

SUMÁRIO

Performance televisiva do tema *Rebel Rebel* no programa holandês *TopPop*, transmitido a 15 de fevereiro de 1974. O registo é composto pela sobreposição de duas gravações distintas, uma contínua (inserida num efeito caleidoscópico) e um 'avatar', de David Bowie, caracterizado enquanto Halloween Jack.

ACESSO <https://youtu.be/Vy-rvsHsi1o>
Best of Bowie [2DVD]. (2002). Reino Unido: EMI. UK4901039.

REFERÊNCIAS Pegg, Nicholas (2016: 221-223).

DB007

TÍTULO	Be My Wife	ÁLBUM	Low	[Faixa 6] A
INTÉRPRETE	David Bowie			
AUTORIA	David Bowie			
EDITORA	RCA	Krautrock Art Rock		1977
REALIZADOR	Stanley Dorfman	PRODUTORA	—	
LANÇAMENTO	junho de 1977	REGISTO	21 de junho de 1977	Estúdio não identificado N/A
EQUIPA DE PRODUÇÃO	—			

FOTOGRAMAS



0'30''



3'40''

TÉCNICA

SUPORTE	[Vídeo]
TIPOLOGIA	Clipe promocional
RELAÇÃO ASPETO	4:3
00:03:02	A cores
ANIMAÇÃO	N/A

CONTEÚDO

SINCRONIA	Rítmica
NARRATIVA	Contínua Intérprete absoluto
TRANSIÇÕES	Corte direto

LINGUAGEM

CATEGORIA	Performance
TEMA	Performance
REFERÊNCIAS	Berlim Guitarra vermelha (Fender Stratocaster)

SUMÁRIO

Clipe promocional do tema *Be My Wife* no qual David Bowie surge sobre um fundo branco sobreexposto. O registo é composto por planos gerais de Bowie a tocar a guitarra, assim como close-ups do rosto e de pormenores.

ACESSO

https://youtu.be/yjCM_X3xpRM

Best of Bowie [2DVD]. (2002). Reino Unido: EMI. UK4901039.

Bowie: The Video Collection [2VCD]. (1993). Reino Unido: EMI PMCD 4911862.

REFERÊNCIAS

Pegg, Nicholas (2016: 34).

Thin White Duke (s.d.) *Video for David Bowie's 'Be My Wife'*.

<https://www.thinwhiteduke.net/2157/david-bowie-promo-videos/be-my-wife-video-david-bowie/>.

DB008

TÍTULO	"Heroes"	ÁLBUM	"Heroes"	[Faixa 9] A
INTÉRPRETE	David Bowie			
AUTORIA	David Bowie			
EDITORIA	RCA	Art Rock		1977
REALIZADOR	Nick Fergunson	PRODUTORA	—	
LANÇAMENTO	setembro de 1977	REGISTO	27 de setembro de 1977	Paris N/A
EQUIPA DE PRODUÇÃO	Peter Wachsman (edição)			

FOTOGRAMAS



0'03"



2'00"

TÉCNICA

SUORTE	[Vídeo]
TIPOLOGIA	Clípe promocional
RELAÇÃO ASPETO	4:3
00:03:26	A cores
ANIMAÇÃO	N/A

CONTEÚDO

SINCRONIA	Rítmica
NARRATIVA	Contínua Intérprete absoluto
TRANSIÇÕES	Corte direto Esbatimento

LINGUAGEM

CATEGORIA	Performance
TEMA	Performance Persona
REFERÊNCIAS	Berlim

SUMÁRIO

Clípe promocional do tema *"Heroes"* onde David Bowie surge num enquadramento de fundo negro, iluminado por um foco que lhe ilumina os contornos. O registo é composto essencialmente por planos aproximados do busto e rosto de Bowie, captado de diferentes ângulos.

ACESSO

<https://youtu.be/lXgkuM2NhYI>

Best of Bowie [2DVD]. (2002). Reino Unido: EMI. UK4901039.

Bowie: The Video Collection [2VCD]. (1993). Reino Unido: EMI PMCD 4911862.

REFERÊNCIAS

Pegg, Nicholas (2016: 109-113).

DB009

TÍTULO	Boys Keep Swinging	ÁLBUM	Lodger	[Faixa 4] A
INTÉRPRETE	David Bowie			
AUTORIA	David Bowie; Brian Eno			
EDITORIA	RCA	Art Rock		1979
REALIZADOR	David Mallet	PRODUTORA	—	
LANÇAMENTO	abril de 1979	REGISTO	—	Estúdio não identificado
				N/A

EQUIPA DE PRODUÇÃO —

FOTOGRAMAS



0'39"



2'37"

TÉCNICA

SUPORTE	Vídeo
TIPOLOGIA	Clipe promocional
RELAÇÃO ASPETO	4:3
00:03:16	A cores
ANIMAÇÃO	CHROMA KEY

CONTEÚDO

SINCRONIA	Rítmica
NARRATIVA	Encadeada Intérprete absoluto
TRANSIÇÕES	Corte direto

LINGUAGEM

CATEGORIA	Performance
TEMA	Performance Comentário social
REFERÊNCIAS	Palco Transgressão de género

SUMÁRIO

Clipe promocional no qual David Bowie interpreta o tema *Boys Keep Swinging* numa performance simulada em estúdio, intercalada por: um registo de um coro composto por três Bowies em *drag*, e um registo de um desfile das mesmas três personagens, terminando, cada uma, a remover a sua peruca e maquilhagem.

ACESSO

<https://youtu.be/2KcOs70dZAw>

Best of Bowie [2DVD]. (2002). Reino Unido: EMI. UK4901039.

REFERÊNCIAS

Pegg, Nicholas (2016: 48-50).

Thin White Duke (s.d.) *Promo video for David Bowie's 'Boys Keep Swinging'*.

<https://www.thinwhiteduke.net/537/david-bowie-promo-videos/promo-video-david-bowies-boys-keep-swinging/>.

DB010

TÍTULO	DJ	ÁLBUM	Lodger	[Faixa 1] B
INTÉRPRETE	David Bowie			
AUTORIA	David Bowie; Brian Eno; Carlos Alomar			
EDITORA	RCA	Art Rock		1979
REALIZADOR	David Mallet	PRODUTORA	—	
LANÇAMENTO	junho de 1979	REGISTO	—	Earl's Court Road, Londres
EQUIPA DE PRODUÇÃO	—			

FOTOGRAMAS



0'16''



1'23''

TÉCNICA

SUORTE	Vídeo
TIPOLOGIA	Clipe promocional
RELAÇÃO ASPETO	4:3
00:04:05	A cores
ANIMAÇÃO	N/A

CONTEÚDO

SINCRONIA	Pontuação visual
NARRATIVA	Encadeada Intérprete absoluto
TRANSIÇÕES	Corte direto Esbatimento

LINGUAGEM

CATEGORIA	Narrativo Artístico
TEMA	Persona
REFERÊNCIAS	Estúdio-cabine «celebridade» DJ, David Jones

SUMÁRIO

Clipe promocional do tema *DJ* no qual Bowie surge inserido num estúdio de gravação (simulado) que gradualmente vai destruindo. O registo é complementado com o registo de David Bowie numa rua em Londres, seguido por uma multidão que o interpela.

ACESSO

https://youtu.be/MRRmU_pOXnk

Best of Bowie [2DVD]. (2002). Reino Unido: EMI. UK4901039.

Bowie: The Video Collection [2VCD]. (1993). Reino Unido: EMI PMCD 4911862.

REFERÊNCIAS

Pegg, Nicholas (2016: 68-69).

Thin White Duke (s.d.) David Bowie – '*DJ*' promo video. <https://www.thinwhiteduke.net/1097/david-bowie-promo-videos/david-bowie-dj-promo-video/>.

DB011

TÍTULO	Look Back in Anger	ÁLBUM	Lodger	[Faixa 2] B
INTÉRPRETE	David Bowie			
AUTORIA	David Bowie			
EDITORA	RCA	Art Rock		1979
REALIZADOR	David Mallet	PRODUTORA	–	
LANÇAMENTO	agosto de 1979	REGISTO	–	Estúdio não identificado N/A

EQUIPA DE PRODUÇÃO –

FOTOGRAMAS



0'22''



2'44''

TÉCNICA

SUORTE	Vídeo
TIPOLOGIA	Clipe promocional
RELAÇÃO ASPETO	4:3
00:03:00	A cores
ANIMAÇÃO	N/A

CONTEÚDO

SINCRONIA	Pontuação visual
NARRATIVA	Contínua fragmentada Intérprete absoluto
TRANSIÇÕES	Corte direto

LINGUAGEM

CATEGORIA	Narrativo
TEMA	Alienação
REFERÊNCIAS	<i>The Image</i> (1969) <i>O Retrato de Dorian Gray</i> Espelho, Pintura

SUMÁRIO

Clipe promocional do tema *Look Back in Anger* que situa David Bowie no estúdio de um artista, cuja narrativa visual estreita afinidades com o filme *The Image* (1969), assim como a obra *O Retrato de Dorian Gray*, de Oscar Wilde.

ACESSO

https://youtu.be/eszZfu_1JM0

Best of Best of Bowie [2DVD]. (2002). Reino Unido: EMI. UK4901039.

Bowie: The Video Collection [2VCD]. (1993). Reino Unido: EMI PMCD 4911862.

REFERÊNCIAS

Buckley (2005: 355).

Pegg, Nicholas (2016: 170).

Thin White Duke (s.d.) *Promo video for David Bowie's 'Look Back in Anger'*.

<https://www.thinwhiteduke.net/533/david-bowie-promo-videos/promo-video-for-david-bowies-look-back-in-anger/>.

DB012

TÍTULO	Space Oddity	SINGLE	<i>Alabama Song 7"</i>	[Faixa 1] B
INTÉRPRETE	David Bowie			
AUTORIA	David Bowie			
EDITORIA		Art Rock		1980
REALIZADOR	David Mallet	PRODUTORA	Thames TV	
LANÇAMENTO	31 de dezembro de 1979	REGISTO	—	Estúdio não identificado N/A

EQUIPA DE PRODUÇÃO —

FOTOGRAMAS



[0'53'']



[4'02']

TÉCNICA

SUORTE	[Vídeo]
TIPOLOGIA	Clipe promocional
RELAÇÃO ASPETO	[1:1]
[00:04:10]	A cores
ANIMAÇÃO	N/A

CONTEÚDO

SINCRONIA	[Pontuação]
NARRATIVA	Encadeada Intérprete absoluto
TRANSIÇÕES	Corte direto Esbatimento

LINGUAGEM

CATEGORIA	Performance Artístico
TEMA	Alienação
REFERÊNCIAS	Major Tom Cela acolchoada <i>Ashes to Ashes</i> (1980)

SUMÁRIO

Terceira versão do tema realizado por David Mallet e transmitido no âmbito do programa "Will Kenny Everett Make it to the 1980?". O registo acústico em estúdio, intercala-se com uma gravação a preto e branco numa "cozinha"; e com os quais é possível estreitar uma aproximação ao clipe de *Ashes to Ashes* (1980).

ACESSO <https://youtu.be/K2wWWUvROul>

REFERÊNCIAS Pegg, Nicholas (2016: 254-260).
Male, Andrew (2013, 23 de julho). David Bowie and Kenny Everett's Space Oddity. *MOJO*.
<https://www.mojo4music.com/articles/3344/david-bowie-and-kenny-everetts-space-oddy/>.
O'Leary, Chris (2015: 99, 107).

DB013

TÍTULO	Ashes to Ashes	ÁLBUM	Scary Monster (and Super Creeps)	[Faixa 1] A
INTÉRPRETE	David Bowie			
AUTORIA	David Bowie			
EDITORIA	RCA	Art Rock / [New Wave]		1980
REALIZADOR	David Mallet	PRODUTORA	—	Beachy Head, HastingsUK
LANÇAMENTO	agosto de 1980	REGISTO	[1979]	
EQUIPA DE PRODUÇÃO	David Bowie (storyboard)			Steve Strange, Marilyn, George O'Dowd

FOTOGRAMAS



0'05''



1'54''

TÉCNICA

SUPORTE	Vídeo
TIPOLOGIA	Clipe promocional
RELAÇÃO ASPETO	[4:3]
00:03:49	A cores {artificial}
ANIMAÇÃO	N/A

CONTEÚDO

SINCRONIA	Pontuação visual
NARRATIVA	Contínua fragmentada Intérprete absoluto
TRANSIÇÕES	Corte direto Esfatimento

LINGUAGEM

CATEGORIA	Narrativo
TEMA	Estética Espacial Alienação
REFERÊNCIAS	Major Tom, Pierrot, Cela acolchoada

SUMÁRIO

Registo vídeo a cores e a preto e branco, cuja narrativa incide sobre o *retorno* de Major Tom enquanto vontade de rutura, acentuada pelo compasso “fúnebre” contínuo e figurado na marcha lenta das personagens seguidas por uma retroescavadora. De acentuado valor plástico, releva-se o forte contraste conferido à imagem, através da técnica *Paintbox*, cujo recurso permite «pintar o céu de negro, e os mares de cor-de-rosa» (Pegg, 2016: 28).

ACESSO

<https://youtu.be/CMThz7eQ6K0>

Best of Bowie [2DVD]. (2002). Reino Unido: EMI. UK4901039.

Bowie: The Video Collection [2VCD]. (1993). Reino Unido: EMI PMCD 4911862.

REFERÊNCIAS

Broackes & Marshall (2013: 136-143)

Chapman, Ian (2015: 185)

Devereux et al. (2015: 62-87)

Pegg, Nicholas (2016: 28-29).

Thin White Duke (s.d.) *David Bowie – ‘Ashes to Ashes’ promo video*.

<https://www.thinwhiteduke.net/850/david-bowie-promo-videos/david-bowie-ashes-ashes-promo-video/>.

DB014

TÍTULO	Fashion	ÁLBUM	Scary Monsters (And Super Creeps)	[Faixa 5] A
INTÉRPRETE	David Bowie			
AUTORIA	David Bowie			
EDITORA	RCA	[New Wave]		1980
REALIZADOR	David Mallet	PRODUTORA	—	
LANÇAMENTO	outubro de 1980	REGISTO	outubro de 1980	
EQUIPA DE PRODUÇÃO	—			Clube “Hurrah” (Nova Iorque); Manhattan Carlos Alomar, GE Smith, Khandi Alexander, Obba Babatundé, Steve Love, John Kay, May Pang, Alan Hunter

FOTOGRAMAS



0'03''



2'56''

TÉCNICA

SUORTE	Vídeo
TIPOLOGIA	Clipe promocional
RELAÇÃO ASPETO	4:3
00:03:43	A cores
ANIMAÇÃO	N/A

CONTEÚDO

SINCRONIA	Rítmica
NARRATIVA	Encadeada Intérprete parcial
TRANSIÇÕES	Corte direto Esbatimento

LINGUAGEM

CATEGORIA	Performance Narrativo
TEMA	Comentário social
REFERÊNCIAS	

SUMÁRIO

Registo da performance simulada do tema *Fashion*, interposto por cenas de ensaios coreográficos, assim como uma fila de *new romantic* “freaks” para uma ‘refeição social’, entre breves apontamentos publicitários.

ACESSO

<https://youtu.be/F-z6u5hFgPk>
Best of Bowie [2DVD]. (2002). Reino Unido: EMI. UK4901039.
Bowie: The Video Collection [2VCD]. (1993). Reino Unido: EMI PMCD 4911862.

REFERÊNCIAS

Pegg, Nicholas (2016: 89-91).
 Thin White Duke (s.d.) *David Bowie – ‘Fashion’ promo video*.
<https://www.thinwhiteduke.net/923/david-bowie-promo-videos/david-bowie-fashion-promo-video/>

DB015

TÍTULO	Wild is the Wind	ÁLBUM	ChangesTwoBowie	[Faixa 3] B
INTÉRPRETE	David Bowie			
AUTORIA	Dimitri Tiomkin, Ned Washington			
EDITORA	RCA	[Blue-eyed Soul]		1981
REALIZADOR	David Mallet	PRODUTORA	—	
LANÇAMENTO	novembro de 1981	REGISTO	agosto de 1981	
EQUIPA DE PRODUÇÃO	—			Estúdio não identificado Tony Visconti, Coco Schwab, Mel Gaynor, Andy Hamilton

FOTOGRAMAS



0'05''



2'21''

TÉCNICA

SUORTE	Vídeo
TIPOLOGIA	Videoclipe
RELAÇÃO ASPETO	4:3
00:03:32	A preto e branco
ANIMAÇÃO	N/A

CONTEÚDO

SINCRONIA	Rítmica
NARRATIVA	Contínua Intérprete absoluto
TRANSIÇÕES	Esbatimento

LINGUAGEM

CATEGORIA	Performance
TEMA	Performance
REFERÊNCIAS	

SUMÁRIO

Registo a preto e branco da performance em estúdio do tema *Wild is the Wind*, ao estilo dos programas de música dedicados ao Jazz.

ACESSO

<https://youtu.be/YsqIXkkEKxl>

Best of Bowie [2DVD]. (2002). Reino Unido: EMI. UK4901039.

Bowie: The Video Collection [2VCD]. (1993). Reino Unido: EMI PMCD 4911862.

REFERÊNCIAS

Pegg, Nicholas (2016: 314-315).

Thin White Duke (s.d.). *David Bowie – 'Wild Is the Wind' promo video*.

<https://www.thinwhiteduke.net/682/david-bowie-promo-videos/david-bowie-wild-wind-promo-video/>.

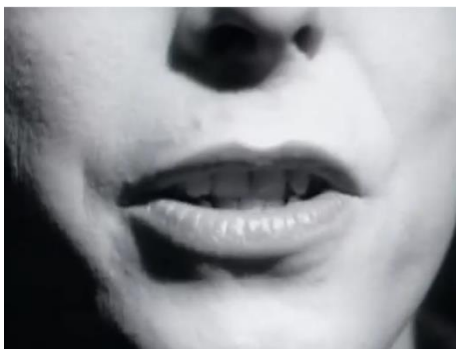
DB016

TÍTULO	The Drowned Girl	ÁLBUM	David Bowie in Bertolt Brecht's BAAL	[Faixa 2] B
INTÉRPRETE	David Bowie			
AUTORIA	Bertolt Brecht, Kurt Weill	[Género]		1982
EDITORA	RCA			
REALIZADOR	David Mallet	PRODUTORA	—	
LANÇAMENTO	fevereiro de 1982	REGISTO	agosto de 1981	
EQUIPA DE PRODUÇÃO	—			Estúdio não identificado N/A

FOTOGRAMAS



0'03''



1'54''

TÉCNICA

SUPORTE	Vídeo
TIPOLOGIA	Videoclipe
RELAÇÃO ASPETO	4:3
00:02:36	A preto e branco
ANIMAÇÃO	N/A

CONTEÚDO

SINCRONIA	Rítmica
NARRATIVA	Contínua Intérprete absoluto
TRANSIÇÕES	Esvatimento

LINGUAGEM

CATEGORIA	Performance
TEMA	Performance
REFERÊNCIAS	

SUMÁRIO

Registo a preto e branco da performance em estúdio do tema *The Drowned Girl*, ao estilo dos programas de música dedicados ao Jazz

ACESSO

<https://youtu.be/z0smYeB7Zxc>

Best of Bowie [2DVD]. (2002). Reino Unido: EMI. UK4901039.

REFERÊNCIAS

Pegg, Nicholas (2016: 81).

DB017

TÍTULO	Let's Dance	ÁLBUM	Let's Dance	[Faixa 3] A
INTÉRPRETE	David Bowie			
AUTORIA	David Bowie			
EDITORIA	EMI	[Funk-Rock]		1983
REALIZADOR	David Mallet	PRODUTORA	Sierra Productions, Austrália	
LANÇAMENTO	março de 1983	REGISTO	fevereiro de 1983	
EQUIPA DE PRODUÇÃO	Ross Cameron (produção)			Austrália Terry Roberts, Joelene King

FOTOGRAMAS



0'38"



2'56"

TÉCNICA

SUORTE	Vídeo
TIPOLOGIA	Videoclipe
RELAÇÃO ASPETO	4:3
00:04:07	A cores
ANIMAÇÃO	Pontual

CONTEÚDO

SINCRONIA	Pontuação visual
NARRATIVA	Encadeada Intérprete parcial
TRANSIÇÕES	Corte direto Esbatimento

LINGUAGEM

CATEGORIA	Narrativo
TEMA	Comentário social
REFERÊNCIAS	Austrália <i>Sapatos vermelhos</i> Hans Christian Andersen (1845) Racismo, Opressão

SUMÁRIO

Registo vídeo a cores, cuja narrativa concretiza um comentário social em torno da desigualdade de classes na Austrália, percepcionada à época, sobreposto por cenas de David Bowie tocando guitarra, in loco, como que espectador da trama. O videoclipe traduz o percurso de um casal aborígine, seduzido pelo hùbris capitalista (simbolizado pelos sapatos vermelhos), culminando numa *visão* de devastação nuclear.

ACESSO

https://youtu.be/VbD_kBJc_gI

Best of Bowie [2DVD]. (2002). Reino Unido: EMI. UK4901039.

Bowie: The Video Collection [2VCD]. (1993). Reino Unido: EMI PMCD 4911862.

REFERÊNCIAS

Pegg, Nicholas (2016: 157-160).

Thin White Duke (s.d.) *David Bowie – 'Let's Dance' promo video*.

<https://www.thinwhiteduke.net/1006/david-bowie-promo-videos/david-bowie-lets-dance-video/>

Gibbs, Ed & Shah, Rubita (2015). *Let's Dance: Bowie Down Under*. Austrália. Documentário, curta-metragem [11 minutos]: sonoro, a cores.

DB018

TÍTULO	China Girl	ÁLBUM	Let's Dance	[Faixa 2] A
INTÉRPRETE	David Bowie			
AUTORIA	Iggy Pop, David Bowie			
EDITORIA	EMI	[Post-Disco]		1983
REALIZADOR	David Mallet	PRODUTORA	Sierra Productions, Austrália	
LANÇAMENTO	maio de 1983	REGISTO	fevereiro de 1983	
EQUIPA DE PRODUÇÃO	Ross Cameron (produção)			Chinatown, Sydney Geeling Ng

FOTOGRAMAS



3'14"



3'50"

TÉCNICA

SUORTE	Vídeo
TIPOLOGIA	Videoclipe
RELAÇÃO ASPETO	4:3
00:04:05	A cores
ANIMAÇÃO	Pontual

CONTEÚDO

SINCRONIA	Pontuação visual
NARRATIVA	Encadeada Intérprete parcial
TRANSIÇÕES	Corte direto Esbatimento Sobreposição

LINGUAGEM

CATEGORIA	Narrativo
TEMA	Comentário social
REFERÊNCIAS	Austrália, Racismo, Opressão <i>From Here to Eternity</i> (1953)

SUMÁRIO

Registo vídeo a cores, cuja narrativa concretiza um comentário social em torno da comunidade Asiática presente na Austrália, à época. O videoclipe exprime a justaposição de uma perspectiva dual sobre um mesmo entrecruzar cultural: de um lado, uma visão impregnada de exotismo; do outro, ecos de um totalitarismo ainda vigente.

ACESSO

<https://youtu.be/YC3sTbAPcU>

Best of Bowie [2DVD]. (2002). Reino Unido: EMI. UK4901039.

Bowie: The Video Collection [2VCD]. (1993). Reino Unido: EMI PMCD 4911862.

REFERÊNCIAS

Pegg, Nicholas (2016: 60-62)

Tam, Ruth (2016, 20 de janeiro). How David Bowie's "China Girl" used racism to fight racism. *Washington Post*.

Thin White Duke (s.d.). 'China Girl' promo video.

<https://www.thinwhiteduke.net/1766/david-bowie-promo-videos/china-girl-promo-video/>

DB019

TÍTULO	Modern Love	ÁLBUM	Let's Dance	[Faixa 1] A
INTÉRPRETE	David Bowie			
AUTORIA	David Bowie			
EDITORA	EMI	[New Wave]		1983
REALIZADOR	Jim Yukich	PRODUTORA	—	
LANÇAMENTO	setembro de 1983	REGISTO	20 de julho de 1983	Philadelphia
EQUIPA DE PRODUÇÃO	—			

FOTOGRAMAS



0'04''



1'42''

TÉCNICA

SUORTE	Vídeo
TIPOLOGIA	Videoclipe
RELAÇÃO ASPETO	4:3
00:03:47	A cores
ANIMAÇÃO	N/A

CONTEÚDO

SINCRONIA	Rítmica
NARRATIVA	Contínua Intérprete absoluto
TRANSIÇÕES	Corte direto Esbatimento Sobreposição

LINGUAGEM

CATEGORIA	Performance
TEMA	Performance
REFERÊNCIAS	<i>Serious Moonlight Tour</i>

SUMÁRIO

Clipe promocional com excertos do concerto em Philadelphia, a 20 de julho de 1983, no âmbito da tour *Serious Moonlight*.

ACESSO

<https://youtu.be/HivQgTtiHVw>

Best of Bowie [2DVD]. (2002). Reino Unido: EMI. UK4901039.

REFERÊNCIAS

Pegg, Nicholas (2016: 185-186).

DB020

TÍTULO	Blue Jean	ÁLBUM	Tonight	[Faixa 2] B
INTÉRPRETE	David Bowie			
AUTORIA	David Bowie			
EDITORA	EMI	[Pop]		1984
REALIZADOR	Julien Temple	PRODUTORA	Nitrate Films	
LANÇAMENTO	agosto de 1984	REGISTO	8 de agosto de 1984	
EQUIPA DE PRODUÇÃO	Terry Johnson; Paul Spencer (produção)			Shepperton Studios Louise Scott

FOTOGRAMAS



0'09''



2'54''

TÉCNICA

SUORTE	Vídeo
TIPOLOGIA	Curta-metragem [excerto]
RELAÇÃO ASPETO	4:3
00:04:05	A cores
ANIMAÇÃO	N/A

CONTEÚDO

SINCRONIA	Rítmica
NARRATIVA	Contínua fragmentada Intérprete absoluto
TRANSIÇÕES	Corte direto Esbatimento

LINGUAGEM

CATEGORIA	Performance
TEMA	Persona
REFERÊNCIAS	Screaming Lord Byron «celebridade» Palco

SUMÁRIO

Excerto da curta-metragem a cores no qual figura David Bowie enquanto a celebridade *Screaming Lord Byron* (aportando a uma caracterização moderna de Lord Byron), que interpreta o tema *Blue Jean* em palco; ao mesmo tempo que interpreta o papel de Vic, sentado na plateia.

ACESSO

<https://youtu.be/NZnryZ5rDbs>

Temple, Julien (1984). *Jazzin' for Blue Jean*. Reino Unido. Curta-metragem [20 minutos]: sonoro, a cores.

Best of Bowie [2DVD]. (2002). Reino Unido: EMI. UK4901039.

Bowie: The Video Collection [2VCD]. (1993). Reino Unido: EMI PMCD 4911862.

REFERÊNCIAS

Pegg, Nicholas (2016: 45-46).

DB021

TÍTULO	Blue Jean	ÁLBUM	Tonight	[Faixa 2] B
INTÉRPRETE	David Bowie			
AUTORIA	David Bowie			
EDITORA	EMI	[Pop]		1984
REALIZADOR	Julien Temple	PRODUTORA	—	
LANÇAMENTO	14 setembro de 1984	REGISTO	17 de agosto de 1984	
EQUIPA DE PRODUÇÃO	—			Clube “Wag”, Londres

FOTOGRAMAS



0'14''



1'20''

ACESSO <https://vimeo.com/56650129>

REFERÊNCIAS Pegg, Nicholas (2016: 45-46).

TÉCNICA

SUPORTE	Vídeo
TIPOLOGIA	Videoclipe
RELAÇÃO ASPETO	4:3
00:03:42	A cores
ANIMAÇÃO	

CONTEÚDO

SINCRONIA	Rítmica
NARRATIVA	Contínua Intérprete absoluto
TRANSIÇÕES	Corte direto

LINGUAGEM

CATEGORIA	Performance
TEMA	Performance
REFERÊNCIAS	

SUMÁRIO

Versão alternativa do tema *Blue Jean* produzida para uma transmissão única, no âmbito dos Prémios MTV, a 14 de setembro de 1984.

DB022

TÍTULO	Loving the Alien	ÁLBUM	Tonight	[Faixa 1] A
INTÉRPRETE	David Bowie			
AUTORIA	David Bowie			
EDITORIA	EMI	Pop		1984
REALIZADOR	David Mallet	PRODUTORA	–	
LANÇAMENTO	maio de 1985	REGISTO	–	
EQUIPA DE PRODUÇÃO	David Bowie (co-direção)			Estúdio não identificado N/A

FOTOGRAMAS



0'01''



0'55''

TÉCNICA

SUORTE	Vídeo
TIPOLOGIA	Videoclipe
RELAÇÃO ASPETO	4:3
00:04:43	A cores
ANIMAÇÃO	Pontual

CONTEÚDO

SINCRONIA	Pontuação visual
NARRATIVA	Encadeada Intérprete absoluto
TRANSIÇÕES	Corte direto Esbatimento Sobreposição

LINGUAGEM

CATEGORIA	Artístico
TEMA	Alienação
REFERÊNCIAS	Surrealismo grafismo <i>Tonight</i> “alien”, cela acolchoada

SUMÁRIO

Vídeo promocional do tema *Loving the Alien* assente num universo metafísico e surrealista, com apontamentos direccionados à religião enquanto crítica. A ligação estreitada com o grafismo do álbum *Tonight* sugere uma manifestação consciente da sua alienação perante o seu envolvente.

ACESSO

<https://youtu.be/ns2hmyP0mGY>

Best of Bowie [2DVD]. (2002). Reino Unido: EMI. UK4901039.

Bowie: The Video Collection [2VCD]. (1993). Reino Unido: EMI PMCD 4911862.

REFERÊNCIAS

Pegg, Nicholas (2016: 176-177).

Thin White Duke (s.d.) *David Bowie – ‘Loving the Alien’ promo video*.

<https://www.thinwhiteduke.net/1105/david-bowie-promo-videos/david-bowie-loving-the-alien-promo-video/>.

DB023

TÍTULO	Dancing in the Street ^[1]			
INTÉRPRETE	David Bowie, Mick Jagger	SINGLE	<i>Dancing in the Street 7"</i>	[Faixa 1] A
AUTORIA	Marvin Gaye			
EDITORIA	EMI	Pop		1985
REALIZADOR	David Mallet	PRODUTORA	—	
LANÇAMENTO	agosto de 1985	REGISTO	—	
EQUIPA DE PRODUÇÃO	—			Spinners Millenium Mills, Londres

FOTOGRAMAS



1'10"



1'40"

TÉCNICA

SUPORTE	Vídeo
TIPOLOGIA	Videoclipe
RELAÇÃO ASPETO	4:3
00:02:57	A cores
ANIMAÇÃO	N/A

CONTEÚDO

SINCRONIA	Rítmica
NARRATIVA	Contínua
	Intérprete absoluto
TRANSIÇÕES	Corte direto

LINGUAGEM

CATEGORIA	Performance
TEMA	Performance
REFERÊNCIAS	Mick Jagger Live Aid '85

SUMÁRIO

Registo vídeo noturno no qual figuram David Bowie e Mick Jagger a interpretar o tema *Dancing in the Street*, ao mesmo tempo que dançam junto das edificações de Millenium Mills em Londres.

ACESSO

<https://youtu.be/HasaQvHCv4w>

Best of Bowie [2DVD]. (2002). Reino Unido: EMI. UK4901039.

REFERÊNCIAS

Pegg, Nicholas (2016: 69-70).

^[1] Registo vídeo concebido inicialmente enquanto suporte visual à performance de David Bowie e Mick Jagger durante o concerto no Live Aid '85. Dada a sua popularidade, tornou-se um 'videoclipe' de referência do tema *Dancing in the Street*.

DB024

TÍTULO	When the Wind Blows	ÁLBUM	<i>When the Wind Blows</i> BSO	[Faixa 1]
INTÉRPRETE	David Bowie			
AUTORIA	David Bowie, Erdal Kızılcay			
EDITORA	Virgin Records	Rock		1986
REALIZADOR	[Jimmy Murakami]	PRODUTORA	—	
LANÇAMENTO	janeiro de 1986	REGISTO	—	N/A
EQUIPA DE PRODUÇÃO	—			

FOTOGRAMAS



0'33"



1'48"

TÉCNICA

SUPORTE	Vídeo
TIPOLOGIA	Videoclipe
RELAÇÃO ASPETO	4:3
00:03:32	A cores
ANIMAÇÃO	Base

CONTEÚDO

SINCRONIA	Pontuação visual
NARRATIVA	Encadeada Intérprete ausente
TRANSIÇÕES	Corte direto Esbatimento Sobreposição

LINGUAGEM

CATEGORIA	Narrativo
TEMA	Promoção
REFERÊNCIAS	<i>When the Wind Blows</i> (1986) II Guerra Mundial

SUMÁRIO

Animação de promoção ao tema *When the Wind Blows* referente ao filme com o mesmo título. O registo remete para uma narrativa pautada de referências ao filme, com a inclusão ocasional de referenciais visuais de David Bowie.

ACESSO <https://youtu.be/QLZgXm4EoHl>

REFERÊNCIAS Pegg, Nicholas (2016: 308).

DB025

TÍTULO	Absolute Beginners	ÁLBUM	<i>Absolute Beginners</i> BSO	[Faixa 1] A
INTÉRPRETE	David Bowie			
AUTORIA	David Bowie			
EDITORA	EMI/Virgin Records	Pop		1986
REALIZADOR	Julien Temple	PRODUTORA	–	
LANÇAMENTO	março de 1986	REGISTO	–	
EQUIPA DE PRODUÇÃO	–			Londres

FOTOGRAMAS



0'00''



3'27''

TÉCNICA

SUPORTE	Vídeo
TIPOLOGIA	Videoclipe
RELAÇÃO ASPETO	4:3
00:07:50	A cores / A preto e branco
ANIMAÇÃO	Pontual

CONTEÚDO

SINCRONIA	Pontuação visual
NARRATIVA	Encadeada Intérprete parcial
TRANSIÇÕES	Corte direto Esbatimento Sobreposição

LINGUAGEM

CATEGORIA	Narrativo
TEMA	Promoção
REFERÊNCIAS	<i>Absolute Beginners</i> (1986)

SUMÁRIO

Registo video a preto e branco de uma narrativa incidente sobre David Bowie que deambula ao longo da Ponte de Westminster/Margem do rio Tamisa, enquanto é perseguido e persegue uma *mulher-zebra*. Esta sequência é intercalada por excertos a cores do filme *Absolute Beginners*.

ACESSO

<https://youtu.be/iCJLOXgnT2I>

Best of Bowie [2DVD]. (2002). Reino Unido: EMI. UK4901039.

Bowie: The Video Collection [2VCD]. (1993). Reino Unido: EMI PMCD 4911862.

REFERÊNCIAS

Pegg, Nicholas (2016: 13-14).

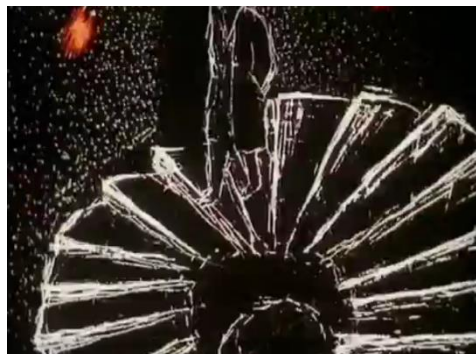
Thin White Duke (s.d.) *David Bowie – Absolute Beginners promo video*.

<https://www.thinwhiteduke.net/696/david-bowie-promo-videos/david-bowie-absolute-beginners-promo-video/>.

DB026

TÍTULO	Underground	ÁLBUM	<i>Labyrinth</i> BSO	[Faixa 6] B
INTÉRPRETE	David Bowie			
AUTORIA	David Bowie			
EDITORA	EMI	Pop		1986
REALIZADOR	Steve Baron	PRODUTORA	—	
LANÇAMENTO	junho de 1986	REGISTO	—	Estúdio não identificado
EQUIPA DE PRODUÇÃO	—			

FOTOGRAMAS



1'31"



4'12"

TÉCNICA

SUPORTE	Vídeo
TIPOLOGIA	Videoclipe
RELAÇÃO ASPETO	4:3
00:03:04	A cores / A preto e branco
ANIMAÇÃO	Pontual

CONTEÚDO

SINCRONIA	Pontuação
NARRATIVA	Encadeada Intérprete parcial
TRANSIÇÕES	Corte direto Esbatimento

LINGUAGEM

CATEGORIA	Narrativo Artístico
TEMA	Promoção
REFERÊNCIAS	<i>Labyrinth</i> (1986)

SUMÁRIO

Clipe promocional alusivo ao tema *Underground*, produzido no âmbito do filme *Labyrinth* (1986). O registo vídeo remete para a performance de David Bowie num cenário construído, interposto por apostamentos pontuais de animação.

ACESSO

<https://youtu.be/Qga12-bAS4A>

Best of Bowie [2DVD]. (2002). Reino Unido: EMI. UK4901039.

Bowie: The Video Collection [2VCD]. (1993). Reino Unido: EMI PMCD 4911862.

REFERÊNCIAS

Pegg, Nicholas (2016: 294).

DB027

TÍTULO	As the World Falls Down	ÁLBUM	<i>Labyrinth</i> BSO	[Faixa 1] B
INTÉRPRETE	David Bowie			
AUTORIA	David Bowie			
EDITORIA	EMI	[Género]		1986
REALIZADOR	Steve Baron	PRODUTORA	—	
LANÇAMENTO	1993 ^[1]	REGISTO	1986	Estúdio não identificado
EQUIPA DE PRODUÇÃO	—			

FOTOGRAMAS



0'28"



2'55"

TÉCNICA

SUPORTE	Vídeo
TIPOLOGIA	Videoclipe
RELAÇÃO ASPETO	4:3
00:03:32	A preto e branco
ANIMAÇÃO	Pontual

CONTEÚDO

SINCRONIA	Pontuação visual
NARRATIVA	Encadeada Intérprete parcial
TRANSIÇÕES	Corte direto Esvatimento

LINGUAGEM

CATEGORIA	Artístico
TEMA	Promoção
REFERÊNCIAS	<i>Labyrinth</i> (1986)

SUMÁRIO

Clipe promocional do tema *As the World Falls Down*, produzido no âmbito do filme *Labyrinth* (1986). O registo vídeo, em tons sépia, remete para uma performance simulada, intercalada por apontamentos visuais que remetem para o filme que promove.

ACESSO

<https://youtu.be/CvLnPO9t4Wg>

Bowie: The Video Collection [2VCD]. (1993). Reino Unido: EMI PMCD 4911862.

REFERÊNCIAS

Pegg, Nicholas (2016: 27).

^[1] Estima-se que o seu lançamento tenha sido cancelado, à data que foi produzido. A sua divulgação oficial ocorre com o lançamento da coleção de videoclipes, somente em 1993.

DB028

TÍTULO	Day-In Day-Out	ÁLBUM	Never Let Me Down	[Faixa 1] A
INTÉRPRETE	David Bowie			
AUTORIA	David Bowie			
EDITORIA	EMI	R&B		1987
REALIZADOR	Julien Temple	PRODUTORA	Propaganda Films, EUA	
LANÇAMENTO	março de 1987	REGISTO	—	
EQUIPA DE PRODUÇÃO	David Bowie (co-direção); Crystal Lujan; Christopher S. Nibley (dir. Fotografia) Los Angeles			

FOTOGRAMAS



0'06''



4'55''

TÉCNICA

SUORTE	Vídeo
TIPOLOGIA	Videoclipe
RELAÇÃO ASPETO	4:3
00:06:41	A cores
ANIMAÇÃO	Pontual

CONTEÚDO

SINCRONIA	Pontuação visual
NARRATIVA	Encadeada Intérprete parcial Paratexto de introdução
TRANSIÇÕES	Corte direto Esbatimento

LINGUAGEM

CATEGORIA	Narrativo
TEMA	Comentário social
REFERÊNCIAS	<i>Wings of Desire</i> (1987)

SUMÁRIO

Registo vídeo que traduz um comentário social incidente sobre a violência perpetrada nas ruas de Nova Iorque, composta por uma sequência que acompanha o trajeto da protagonista, pontuada pela performance de David Bowie que surge enquanto espetador da narrativa.

ACESSO

<https://youtu.be/eK4MyREDv1M>

Best of Bowie [2DVD]. (2002). Reino Unido: EMI. UK4901039.

Bowie: The Video Collection [2VCD]. (1993). Reino Unido: EMI PMCD 4911862.

REFERÊNCIAS

Pegg, Nicholas (2016: 71-72).

DB029

TÍTULO	Time Will Crawl	ÁLBUM	Never Let Me Down	[Faixa 2] A
INTÉRPRETE	David Bowie			
AUTORIA	David Bowie			
EDITORIA	EMI	Rock		1987
REALIZADOR	Tim Pope	PRODUTORA	—	
LANÇAMENTO	maio de 1987	REGISTO	29 de maio de 1987	
EQUIPA DE PRODUÇÃO	Lisa Bryer (produção)			Estúdio não identificado Melissa Hurley, Constance Marie, Craig Allen Rothwell, Viktor Manoel, Stephen Nichols

FOTOGRAMAS



0'04''



3'49''

TÉCNICA

SUORTE	Vídeo
TIPOLOGIA	Videoclipe
RELAÇÃO ASPETO	4:3
00:04:50	A cores
ANIMAÇÃO	N/A

CONTEÚDO

SINCRONIA	Rítmica
NARRATIVA	Contínua Intérprete absoluto
TRANSIÇÕES	Corte direto

LINGUAGEM

CATEGORIA	Performance
TEMA	Performance
REFERÊNCIAS	Sapatos vermelhos Peter Frampton

SUMÁRIO

Registo video incidente numa rotina de coreografia.

ACESSO

<https://youtu.be/YHU28e8hZkA>

Best of Bowie [2DVD]. (2002). Reino Unido: EMI. UK4901039.

Bowie: The Video Collection [2VCD]. (1993). Reino Unido: EMI PMCD 4911862.

REFERÊNCIAS

Pegg, Nicholas (2016: 283-284).

DB030

TÍTULO	Never Let Me Down	ÁLBUM	Never Let Me Down	[Faixa 3] A
INTÉRPRETE	David Bowie			
AUTORIA	David Bowie, Carlos Alomar			
EDITORA	EMI	[Pop]		1987
REALIZADOR	Jean-Baptiste Mondino	PRODUTORA	–	
LANÇAMENTO	agosto de 1987	REGISTO	maio de 1987	
EQUIPA DE PRODUÇÃO	–			Estúdio não identificado Joe Dallesandro

FOTOGRAMAS



0'05''



1'33''

TÉCNICA

SUORTE	Vídeo
TIPOLOGIA	Videoclipe
RELAÇÃO ASPETO	4:3
00:04:50	[Sépia]
ANIMAÇÃO	N/A

CONTEÚDO

SINCRONIA	Rítmica
NARRATIVA	Contínua Intérprete parcial Paratexto de introdução Paratexto de conclusão
TRANSIÇÕES	Corte direto Esbatimento

LINGUAGEM

CATEGORIA	Performance
TEMA	Performance
REFERÊNCIAS	<i>dance marathon</i>

SUMÁRIO

Registo video em tonalidades sépia inspirado na *dance marathon* do filme *They Shoot Horses, Don't They?* (1957) de Sydney Pollack.

ACESSO

<https://youtu.be/pCjeX08WdYQ>

Best of Bowie [2DVD]. (2002). Reino Unido: EMI. UK4901039.

Bowie: The Video Collection [2VCD]. (1993). Reino Unido: EMI PMCD 4911862.

REFERÊNCIAS

Pegg, Nicholas (2016: 192-193).

Thin White Duke (s.d.) *David Bowie – 'Never Let Me Down' music video*.

<https://www.thinwhiteduke.net/630/david-bowie-promo-videos/david-bowie-never-let-me-down-music-video/>.

DB031

TÍTULO	Fame '90	ÁLBUM	ChangesBowie	[Faixa 12]
INTÉRPRETE	David Bowie			
AUTORIA	David Bowie, Carlos Alomar, John Lennon			
EDITORA	Rykodisc/EMI	[Rock]		1990
REALIZADOR	Gus van Sant	PRODUTORA	—	
LANÇAMENTO	abril de 1990	REGISTO	—	
EQUIPA DE PRODUÇÃO	—			Estúdio não identificado Louise LeCavalier

FOTOGRAMAS



0'07''



2'42''

TÉCNICA

SUPORTE	Vídeo
TIPOLOGIA	Vídeoclipe
RELAÇÃO ASPETO	4:3
00:03:45	A cores / A preto e branco
ANIMAÇÃO	N/A

CONTEÚDO

SINCRONIA	Rítmica
NARRATIVA	Encadeada Intérprete absoluto
TRANSIÇÕES	Corte direto

LINGUAGEM

CATEGORIA	Performance
TEMA	Performance Persona
REFERÊNCIAS	Thin White Duke

SUMÁRIO

Registo video de coreografia de David Bowie e Louise Cavalier emoldurado por um conjunto de vídeos em miniatura, aludindo a “famas” passadas.

ACESSO

https://youtu.be/_Up1s8z7jH8

Best of Bowie [2DVD]. (2002). Reino Unido: EMI. UK4901039.

Bowie: The Video Collection [2VCD]. (1993). Reino Unido: EMI PMCD 4911862.

REFERÊNCIAS

Pegg, Nicholas (2016: 86-88).

DB032

TÍTULO	Jump They Say	ÁLBUM	Black Tie White Noise	[Faixa 5]
INTÉRPRETE	David Bowie			
AUTORIA	David Bowie			
EDITORIA	Savage Records	Art Rock [Electronic]		1993
REALIZADOR	Mark Romanek	PRODUTORA	Satellite Films, EUA	Mayfair Studio,
LANÇAMENTO	março de 1993	REGISTO	—	Londres
EQUIPA DE PRODUÇÃO	Krista Montagna (produção); Harris Savides (dir. fotografia); Robert Duffy (edição); Nigel Phelps (design); Stephen Earabino (figurinos); Steve Reiss (VFX); Ashley Beck (VFX)			

FOTOGRAMAS



0'16''



3'26''

TÉCNICA

SUORTE	Vídeo
TIPOLOGIA	Videoclipe
RELAÇÃO ASPETO	16:9
00:04:01	A cores
ANIMAÇÃO	N/A

CONTEÚDO

SINCRONIA	Pontuação visual
NARRATIVA	Contínua fragmentada Intérprete parcial
TRANSIÇÕES	Corte direto

LINGUAGEM

CATEGORIA	Artístico
TEMA	Comentário social
REFERÊNCIAS	Grafismo <i>Lodger</i> Terry Burns, Evelyn McHale (Robert Wiles); Jacques Tati; <i>La Jetée</i> (1962)

SUMÁRIO

Registo video profundamente evocativo de um conjunto de referenciais cinematográficos, traduzidos numa *pastiche* artística, mas sobretudo crítica, de conceitos.

ACESSO

<https://youtu.be/xPZWqCLMsW8>

Best of Bowie [2DVD]. (2002). Reino Unido: EMI. UK4901039.

Bowie: The Video Collection [2VCD]. (1993). Reino Unido: EMI PMCD 4911862.

REFERÊNCIAS

Pegg, Nicholas (2016: 144-145).

DB033

TÍTULO	Black Tie White Noise			
INTÉRPRETE	David Bowie; Al B. Sure!	ÁLBUM	Black Tie White Noise	[Faixa 4]
AUTORIA	David Bowie			
EDITORIA	Savage Records	[R&B]		1993
REALIZADOR	Mark Romanek	PRODUTORA	Satellite Films, EUA	
LANÇAMENTO	junho de 1993	REGISTO	29 de abril de 1993	
EQUIPA DE PRODUÇÃO	Toby Phillips (dir. fotografia); Steve Reiss (VFX)			Los Angeles

FOTOGRAMAS



0'46''



2'07''

TÉCNICA

SUPORTE	Vídeo
TIPOLOGIA	Videoclipe
RELAÇÃO ASPETO	4:3
00:04:09	A cores
ANIMAÇÃO	N/A

CONTEÚDO

SINCRONIA	Pontuação visual
NARRATIVA	Encadeada Intérprete parcial
TRANSIÇÕES	Corte direto

LINGUAGEM

CATEGORIA	Artístico Narrativo
TEMA	Comentário social
REFERÊNCIAS	Racismo, Opressão

SUMÁRIO

Registo video construído a partir de um conjunto de imagens de um ghetto urbano, intercalado pela performance de David Bowie e Al. B. Sure.

ACESSO

<https://youtu.be/HuhA6EPpBV0>

Best of Bowie [2DVD]. (2002). Reino Unido: EMI. UK4901039.

Bowie: The Video Collection [2VCD]. (1993). Reino Unido: EMI PMCD 4911862.

REFERÊNCIAS

Pegg, Nicholas (2016: 39-40).

DB034

TÍTULO	Miracle Goodnight^[1]	ÁLBUM	Black Tie White Noise	[Faixa 8]
INTÉRPRETE	David Bowie			
AUTORIA	David Bowie			
EDITORA	Savage Records	Pop		1993
REALIZADOR	Matthew Rolston	PRODUTORA	–	
LANÇAMENTO	outubro de 1993	REGISTO	–	
EQUIPA DE PRODUÇÃO	Bruce Ashley (produção)			Estúdio não identificado

FOTOGRAMAS



0'10''



3'00''

TÉCNICA

SUPORTE	Vídeo
TIPOLOGIA	Vídeoclipe
RELAÇÃO ASPETO	2:39:1
00:04:11	A cores (artificial)
ANIMAÇÃO	Pontual

CONTEÚDO

SINCRONIA	Rítmica
NARRATIVA	Encadeada Intérprete absoluto
TRANSIÇÕES	Corte direto

LINGUAGEM

CATEGORIA	Artístico
TEMA	Persona
REFERÊNCIAS	<i>Cowgirl</i> , Arlequim, Mercúrio, [Buster Keaton]

SUMÁRIO

Registo video composto pela sequencialidade de imagens com cores vibrantes (de entre as quais figuram uma cowgirl vestida de branco, e uma estátua-viva de um Mercúrio) e em espelho; contrastadas por imagens a preto e branco, menos ritmadas.

ACESSO

<https://youtu.be/VegOU9bju1k>

Best of Bowie [2DVD]. (2002). Reino Unido: EMI. UK4901039.

Bowie: The Video Collection [2VCD]. (1993). Reino Unido: EMI PMCD 4911862.

REFERÊNCIAS

Pegg, Nicholas (2016: 184-185).

^[1] Note-se a existência de uma versão de um mesmo clipe sobre uma versão *Dance Remix* da faixa sonora, destinado a programas/canais de enfoque mais direcionado ao sub-género musical em questão.

DB035

TÍTULO	Nite Flights	ÁLBUM	Black Tie White Noise	[Faixa 6]
INTÉRPRETE	David Bowie			
AUTORIA	Noel Scott Engel			
EDITORA	Savage Records	[Electronic]		1993
REALIZADOR	[sem realizador atribuído] ^[1]	PRODUTORA	—	
LANÇAMENTO	[1993]	REGISTO	—	
EQUIPA DE PRODUÇÃO	—			Estúdio não identificado

FOTOGRAMAS



0'20''



2'49''

TÉCNICA

SUORTE	Vídeo
TIPOLOGIA	Videoclipe
RELAÇÃO ASPETO	4:3
00:04:44	A Cores
ANIMAÇÃO	N/A

CONTEÚDO

SINCRONIA	Rítmica
NARRATIVA	Contínua
	Intérprete absoluto
TRANSIÇÕES	Corte direto

LINGUAGEM

CATEGORIA	Performance
TEMA	Performance
REFERÊNCIAS	

SUMÁRIO

Vídeo a cores no qual David Bowie surge inserido num estúdio de fundo azul, quer em plano aproximado, quer rodeado por uma equipa de gravação. O presente registo é exclusivo à edição *The Video Collection* editada em 1993.

ACESSO *Bowie: The Video Collection* [2VCD]. (1993). Reino Unido: EMI PMCD 4911862.

REFERÊNCIAS Pegg, Nicholas (2016: 200).

^[1] Estima-se que poderá ser da autoria de David Mallet ou de Tim Pope, pelas aproximações estilísticas e temporais. Contudo, o registo é assumido sem atribuição de realizador no próprio documento de onde foi extraído.

DB036

TÍTULO	You've Been Around			
INTÉRPRETE	David Bowie	ÁLBUM	Black Tie, White Noise	[Faixa 2]
AUTORIA	David Bowie; Reeves Gabrels			
EDITORA	Savage Records	[Electronic]		1993
REALIZADOR	[sem realizador atribuído]	PRODUTORA	—	
LANÇAMENTO	[1993]	REGISTO	—	
EQUIPA DE PRODUÇÃO	—			Estúdio não identificado

FOTOGRAMAS



0'19''



1'13''

ACESSO

Bowie: The Video Collection [2VCD]. (1993). Reino Unido: EMI PMCD 4911862.

REFERÊNCIAS

Pegg, Nicholas (2016: 321-322).

^[1] Estima-se que poderá ser da autoria de David Mallet ou de Tim Pope, pelas aproximações estilísticas e temporais. Contudo, o registo é assumido sem atribuição de realizador no próprio documento de onde foi extraído.

TÉCNICA

SUORTE	Vídeo
TIPOLOGIA	Videoclipe
RELAÇÃO ASPETO	4:3
00:04:39	A preto e branco
ANIMAÇÃO	N/A

CONTEÚDO

SINCRONIA	Rítmica
NARRATIVA	Contínua Intérprete absoluto
TRANSIÇÕES	Corte direto

LINGUAGEM

CATEGORIA	Performance
TEMA	Performance
REFERÊNCIAS	

SUMÁRIO

Vídeo a preto e branco, em slow-motion, no qual David Bowie, acompanhado pela sua banda, surge inserido num estúdio de fundo branco sobreexposto. O presente registo é exclusivo à edição *The Video Collection* editada em 1993.

DB037

TÍTULO	Buddha of Suburbia	ÁLBUM	Buddha of Suburbia	[Faixa 1]
INTÉRPRETE	David Bowie			
AUTORIA	David Bowie			
EDITORIA	Arista	[Rock]		1994
REALIZADOR	Roger Michell	PRODUTORA	—	Londres
LANÇAMENTO	março de 1994	REGISTO	—	
EQUIPA DE PRODUÇÃO	—			Naveen Andrews, Hanif Kureishi, Tom Gregory

FOTOGRAMAS



1'55"



3'02"

TÉCNICA

SUPORTE	Vídeo
TIPOLOGIA	Videoclipe
RELAÇÃO ASPETO	16:10
00:04:26	A cores
ANIMAÇÃO	N/A

CONTEÚDO

SINCRONIA	Pontuação
NARRATIVA	Encadeada Intérprete parcial
TRANSIÇÕES	Corte direto Esbatimento

LINGUAGEM

CATEGORIA	Narrativo
TEMA	Promoção
REFERÊNCIAS	<i>The Buddha of Suburbia</i> (1993); <i>All the Madmen</i> (Bowie, 1970) Guitarra vermelha (<i>Fender Stratocaster</i>)

SUMÁRIO

Registo video de David Bowie a deambular ao longo de um subúrbio em Londres, intercalado por excertos do filme *The Buddha of Suburbia* que promove.

ACESSO

<https://youtu.be/xHPIAFaKd1I>

Best of Bowie [2DVD]. (2002). Reino Unido: EMI. UK4901039.

REFERÊNCIAS

Pegg, Nicholas (2016: 52).

Michell, Roger (1993). *The Buddha of Suburbia*. Reino Unido. Minissérie televisiva [222mins]: sonoro, a cores.

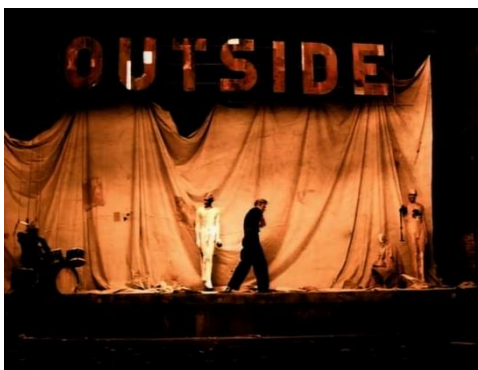
DB038

TÍTULO	The Heart's Filthy Lesson	ÁLBUM	1. Outside	[Faixa 3]
INTÉRPRETE	David Bowie			
AUTORIA	David Bowie			
EDITORA	BMG/Arista	Industrial Rock		1995
REALIZADOR	Samuel Bayer	PRODUTORA	HIS Productions, EUA	
LANÇAMENTO	agosto de 1995	REGISTO	—	
EQUIPA DE PRODUÇÃO	Crystal Lujan			Estúdio não identificado

FOTOGRAMAS



1'25''



4'29''

TÉCNICA

SUORTE	Vídeo
TIPOLOGIA	Videoclipe
RELAÇÃO ASPETO	4:3
00:04:58	A cores
ANIMAÇÃO	N/A

CONTEÚDO

SINCRONIA	Pontuação visual
NARRATIVA	Encadeada Intérprete parcial
TRANSIÇÕES	Corte direto Esbatimento

LINGUAGEM

CATEGORIA	Artístico
TEMA	Alienação
REFERÊNCIAS	Palco, Escultura, <i>Strangers When We Meet</i>

SUMÁRIO

Registo video a cores, tingindo de tonalidades sepia, composto pela sucessão de imagens que, por entre um ato coreografado de “destruição” num aparente *estúdio de artista*, culmina na construção de um Minotauro, a partir dos destroços.

ACESSO

Best of Bowie [2DVD]. (2002). Reino Unido: EMI. UK4901039.

REFERÊNCIAS

Pegg, Nicholas (2016: 105-106).
Thin White Duke (s.d.) *'The Heart's Filthy Lesson' promo video*.
<https://www.thinwhiteduke.net/393/david-bowie-promo-videos/the-hearts-filthy-lesson/>

DB039

TÍTULO	Strangers When We Meet			
INTÉRPRETE	David Bowie	ÁLBUM	1. Outside	[Faixa 19]
AUTORIA	David Bowie			
EDITORA	BMG/Arista	[Art Rock]		1995
REALIZADOR	Samuel Bayer	PRODUTORA	HIS Productions, EUA	
LANÇAMENTO	novembro de 1996	REGISTO	—	
EQUIPA DE PRODUÇÃO	Crystal Lujan; Nick Conroy (assistente direção)			Estúdio não identificado

FOTOGRAMAS



0'01''



2'11''

TÉCNICA

SUORTE	Vídeo
TIPOLOGIA	Videoclipe
RELAÇÃO ASPETO	4:3
00:04:58	A cores
ANIMAÇÃO	N/A

CONTEÚDO

SINCRONIA	Pontuação visual
NARRATIVA	Encadeada Intérprete parcial
TRANSIÇÕES	Corte direto

LINGUAGEM

CATEGORIA	Artístico
TEMA	Alienação
REFERÊNCIAS	Palco, Escultura <i>Heart's Filthy Lesson</i>

SUMÁRIO

Registo vídeo a cores, tingindo de tonalidades sepia, inserido num mesmo *estúdio de artista* transposto do clipe *The Heart's Filthy Lesson* (1995), composto pelo enfoque na performance de David Bowie, intercalada por apontamentos de 'diálogo' com uma bailarina.

ACESSO *Best of Bowie* [2DVD]. (2002). Reino Unido: EMI. UK4901039.

REFERÊNCIAS Pegg, Nicholas (2016: 268).

DB040

TÍTULO	Hallo Spaceboy			
INTÉRPRETE	David Bowie, Pet Shop Boys	SINGLE	<i>Hallo Spaceboy</i> (remix)	[Faixa 1]
AUTORIA	David Bowie, Brian Eno			
EDITORA	BMG/Arista	[Género]		1996
REALIZADOR	David Mallet	PRODUTORA	—	
LANÇAMENTO	março de 1996	REGISTO	18 de fevereiro de 1996	
EQUIPA DE PRODUÇÃO	—			Estúdio não identificado

FOTOGRAMAS



0'37"



4'06"

TÉCNICA

SUPORTE	Vídeo
TIPOLOGIA	Vídeoclipe
RELAÇÃO ASPETO	4:3
00:04:32	A cores / A preto e branco
ANIMAÇÃO	Pontual

CONTEÚDO

SINCRONIA	Rítmica
NARRATIVA	Encadeada Intérprete parcial
TRANSIÇÕES	Corte direto

LINGUAGEM

CATEGORIA	Artístico
TEMA	Estética Espacial
REFERÊNCIAS	Pet Shop Boys <i>Design for Dreaming</i> (1956) <i>Frau im Mond</i> (1929) osciloscópio

SUMÁRIO

Registo vídeo da David Bowie e Pet Shop Boys iluminados por focos de luz, intercalados por uma sequência rítmica que combina excertos de filmes de ficção científica e terror de meados do século XX, imagens de estrelas, planetas, entre outros registos que aludem à passagem do tempo.

ACESSO *Best of Bowie* [2DVD]. (2002). Reino Unido: EMI. UK4901039.

REFERÊNCIAS Pegg, Nicholas (2016: 103-104).
Thin White Duke (s.d.) *David Bowie – ‘Hallo Spaceboy’ music video*.
<https://www.thinwhiteduke.net/558/david-bowie-promo-videos/david-bowie-hallo-spaceboy-music-video/>

DB041

TÍTULO	Little Wonder	ÁLBUM	Earthling	[Faixa 1]
INTÉRPRETE	David Bowie			
AUTORIA	David Bowie			
EDITORA	BMG/Virgin	Drum & Bass		1997
REALIZADOR	Floria Sigismondi	PRODUTORA	Revolver Film Co., Canadá	
LANÇAMENTO	janeiro de 1997	REGISTO	9 de dezembro de 1996	Nova Iorque
EQUIPA DE PRODUÇÃO	Steve Willis (produção); Chris Soos (dir. fotografia); Susan Armstrong (VFX)			N/A

FOTOGRAMAS



0'07"



3'25"

TÉCNICA

SUORTE	Vídeo
TIPOLOGIA	Videoclipe
RELAÇÃO ASPETO	4:3
00:04:05	A cores (artificial)
ANIMAÇÃO	Pontual

CONTEÚDO

SINCRONIA	Rítmica
NARRATIVA	Contínua Intérprete parcial
TRANSIÇÕES	Corte direto

LINGUAGEM

CATEGORIA	Artístico
TEMA	Estética Espacial Retrospeção
REFERÊNCIAS	Ziggy Stardust, Alexander McQueen, Pala, Esculturas-projeção

SUMÁRIO

Registo video que procura traduzir um *futuro* distópico, traduzido na presença de David Bowie e de um “novo” Ziggy Stardust que percorrem Nova Iorque, pontuada por distorções, acelerações, e esculturas-projeção^[1] (aludidas em videoclipes futuros).

ACESSO *Best of Bowie* [2DVD]. (2002). Reino Unido: EMI. UK4901039.

REFERÊNCIAS Pegg, Nicholas (2016: 166).

^[1] Esculturas-projeção da autoria de Tony Oursler.

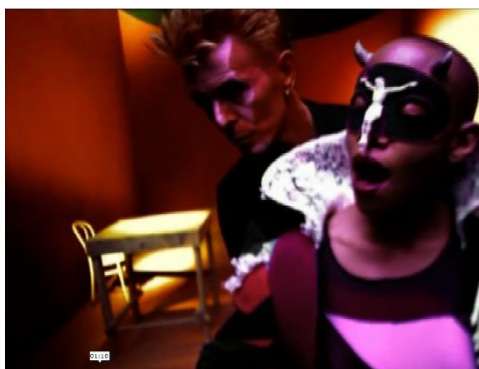
DB042

TÍTULO	Dead Man Walking	ÁLBUM	Earthling	[Faixa 5]
INTÉRPRETE	David Bowie			
AUTORIA	David Bowie			
EDITORA	BMG/Virgin	[Alt.Rock]		1997
REALIZADOR	Floria Sigismondi	PRODUTORA	Revolver Film Co., Canadá	
LANÇAMENTO	abril de 1997	REGISTO	25 de março de 1997	Estúdio não identificado
EQUIPA DE PRODUÇÃO	Kelly Norris (produção); Chris Soos (dir. fotografia); Carol Beadle (figurinos)			Toronto

FOTOGRAMAS



1'17"



2'27"

TÉCNICA

SUORTE	Vídeo
TIPOLOGIA	Videoclipe
RELAÇÃO ASPETO	4:3
00:03:50	A cores
ANIMAÇÃO	N/A

CONTEÚDO

SINCRONIA	Pontuação visual
NARRATIVA	Contínua fragmentada Intérprete parcial
TRANSIÇÕES	Corte direto

LINGUAGEM

CATEGORIA	Artístico
TEMA	Alienação
REFERÊNCIAS	Surrealismo {Dalí; Cocteau (cavalos); Marionetas; Francis Bacon {carcaça}; Religião / ocultismo; Mark Romanek/NIN {Closer}; Espelho

SUMÁRIO

Vídeo promocional do tema *Dead Man Walking* profusamente associado a um universo surrealista, de enquadramentos definidos pelo desequilíbrio e vibração cromática. O registo concretiza sobretudo um exercício de referenciais cinematográficos e, sobretudo, artísticos, de entre os quais é possível sorver citações diretas a Francis Bacon, Cocteau, assim como ao videoclipe *Closer* produzido por Romanek para a banda Nine Inch Nails.

ACESSO *Best of Bowie* [2DVD]. (2002). Reino Unido: EMI. UK4901039.

REFERÊNCIAS Pegg, Nicholas (2016: 73-74).

DB043

TÍTULO	Seven Years in Tibet ^[1]	ÁLBUM	Earthling	[Faixa 4]
INTÉRPRETE	David Bowie			
AUTORIA	David Bowie; Reeves Gabrels			
EDITORIA	BMG/Virgin	[Industrial Rock]		1997
REALIZADOR	Rudi Dolezal; Hannes Rossacher	PRODUTORA	—	
LANÇAMENTO	agosto de 1997	REGISTO	9 de julho de 1997	N/A
EQUIPA DE PRODUÇÃO	—			

FOTOGRAMAS



0'17"



2'41"

TÉCNICA

SUORTE	Vídeo
TIPOLOGIA	Videoclipe
RELAÇÃO ASPETO	4:3
00:04:00	A cores / A preto e branco
ANIMAÇÃO	N/A

CONTEÚDO

SINCRONIA	Rítmica
NARRATIVA	Contínua fragmentada Intérprete absoluto
TRANSIÇÕES	Corte direto Sobreposição

LINGUAGEM

CATEGORIA	Performance Artístico
TEMA	Comentário social
REFERÊNCIAS	Dalai Lama; [Símbolos hindu] Religião; Saxofone; Olhos; Cabeças-projeção

SUMÁRIO

Registo vídeo de performance ao vivo sobreposta por imagens e símbolos alusivos à causa de apoio humanitário ao Tibete, em voga durante os meados da década de 1990s.

ACESSO *Best of Bowie* [2DVD]. (2002). Reino Unido: EMI. UK4901039.

REFERÊNCIAS Pegg, Nicholas (2016: 238-239).

^[1] Note-se a existência de um mesmo clipe para a versão *Mandarin Remix* da faixa sonora.

DB044

TÍTULO	I'm Afraid of Americans	ÁLBUM	Earthling	[Faixa 8]
INTÉRPRETE	David Bowie			
AUTORIA	David Bowie, Brian Eno			
EDITORA	BMG/Virgin	[Industrial Rock]		1997
REALIZADOR	Dom & Nic	PRODUTORA	—	
LANÇAMENTO	agosto de 1997	REGISTO	6 de outubro de 1997	Nova Iorque
EQUIPA DE PRODUÇÃO	—			Trent Reznor

FOTOGRAMAS



0'20''



2'50''

TÉCNICA

SUORTE	Vídeo
TIPOLOGIA	Videoclipe
RELAÇÃO ASPETO	16:9
00:04:25	A cores
ANIMAÇÃO	N/A

CONTEÚDO

SINCRONIA	Pontuação
NARRATIVA	Contínua fragmentada Intérprete absoluto
TRANSIÇÕES	Corte direto

LINGUAGEM

CATEGORIA	Narrativo
TEMA	Comentário social
REFERÊNCIAS	Trent Reznor; Nova Iorque; <i>Taxi Driver</i>

SUMÁRIO

Registo video inspirado no filme *Taxi Driver* (Scorsese, 1976), no qual figuram Trent Reznor (enquanto Jonny, o Americano *ameaçador*) e David Bowie (o Inglês *paranóico* que deambula pelas ruas de Nova Iorque).

ACESSO *Best of Bowie* [2DVD]. (2002). Reino Unido: EMI. UK4901039.

REFERÊNCIAS Pegg, Nicholas (2016: 128-129).

DB045

TÍTULO	Thursday's Child	ÁLBUM	...Hours	[Faixa 1]
INTÉRPRETE	David Bowie			
AUTORIA	David Bowie			
EDITORA	Virgin Records	Pop Rock		1999
REALIZADOR	Walter Stern	PRODUTORA	Academy Films, NYC	
LANÇAMENTO	setembro de 1999	REGISTO	7 de agosto de 1999	Broadway Stages Studio, Nova Iorque
EQUIPA DE PRODUÇÃO	Victoria Vallas (produção); Laura Kanerick (produção); John McManus (edição); Bem Eagleton (coloração); OBE (pós-produção)			N/A

FOTOGRAMAS



0'27''



3'27''

TÉCNICA

SUORTE	Vídeo
TIPOLOGIA	Videoclipe
RELAÇÃO ASPETO	[1:85:1]
00:04:46	A cores
ANIMAÇÃO	N/A

CONTEÚDO

SINCRONIA	Pontuação
NARRATIVA	Contínua Intérprete absoluto Paratexto de introdução
TRANSIÇÕES	Corte direto

LINGUAGEM

CATEGORIA	Narrativo
TEMA	Introspeção
REFERÊNCIAS	Espelho

SUMÁRIO

Registo composto por sequência vídeo de David Bowie em frente ao espelho de uma casa-de-banho, ponderando sobre um passado que se manifesta no seu reflexo e que o interpela.

ACESSO *Best of Bowie* [2DVD]. (2002). Reino Unido: EMI. UK4901039.

REFERÊNCIAS Pegg, Nicholas (2016: 281-282).

DB046

TÍTULO	Survive	ÁLBUM	...Hours	[Faixa 3]
INTÉRPRETE	David Bowie			
AUTORIA	David Bowie; Reeves Gabrels			
EDITORA	Virgin Records	Pop Rock		1999
REALIZADOR	Walter Stern	PRODUTORA	—	
LANÇAMENTO	janeiro de 2000	REGISTO	[1999]	
EQUIPA DE PRODUÇÃO	John Schoonraad (VFX)			Estúdio não identificado [Londres]

FOTOGRAMAS



0'30''



1'41''

TÉCNICA

SUORTE	Vídeo
TIPOLOGIA	Videoclipe
RELAÇÃO ASPETO	[1:85:1]
00:03:30	A cores
ANIMAÇÃO	Pontual (digital)

CONTEÚDO

SINCRONIA	Pontuação
NARRATIVA	Contínua Intérprete absoluto
TRANSIÇÕES	Corte direto

LINGUAGEM

CATEGORIA	Narrativo Artístico
TEMA	Introspectivo
REFERÊNCIAS	Surrealismo

SUMÁRIO

Registo video de narrativa de cariz surrealista que situa David Bowie numa cozinha, sentado à mesa contemplando, enquanto um ovo coze em água a ferver. No seu decurso, lento e paulatino, assistimos a toda uma levitação dos elementos principais da cena, que retornam ao seu lugar; sugerindo a materialização plástica do pensamento.

ACESSO *Best of Bowie* [2DVD]. (2002). Reino Unido: EMI. UK4901039.

REFERÊNCIAS Pegg, Nicholas (2016: 274-275).

DB047

TÍTULO	The Pretty Things Are Going to Hell			
INTÉRPRETE	David Bowie	ÁLBUM	...Hours	[Faixa 7]
AUTORIA	David Bowie; Reeves Gabrels			
EDITORA	Virgin Records	Rock		[Ano]
REALIZADOR	Dom & Nic	PRODUTORA	—	Clube “Kit Kat”,
LANÇAMENTO	[2014]	REGISTO	7 de setembro de 1999	Nova Iorque
EQUIPA DE PRODUÇÃO	John Madsen (produção); Simon Hilton (edição)			Chad Richardson

FOTOGRAMAS



0'29''



3'03''

TÉCNICA

SUPORTE	Vídeo
TIPOLOGIA	Videoclipe
RELAÇÃO ASPETO	[5:3]
00:03:59	A cores
ANIMAÇÃO	N/A

CONTEÚDO

SINCRONIA	[Rítmica]
NARRATIVA	Contínua fragmentada Intérprete absoluto
TRANSIÇÕES	Corte direto

LINGUAGEM

CATEGORIA	Performance
TEMA	Retrospeção
REFERÊNCIAS	Palco; Marionetas; Thin White Duke; Pierrot; Ziggy Stardust

SUMÁRIO

Registo vídeo a cores que simula um ensaio de Bowie em palco, intercalado pelo registo de manequins-personae (Ziggy Stardust, The Man Who Sold the Wordl, Thin White Duke, Pierrot).

ACESSO <https://www.dailymotion.com/video/x3zx1qp> [Divulgação não oficial]

REFERÊNCIAS Pegg, Nicholas (2016: 214-215).

DB048

TÍTULO	Slow Burn	ÁLBUM	Heathen	[Faixa 4]
INTÉRPRETE	David Bowie			
AUTORIA	David Bowie			
EDITORA	ISO/Columbia	Art Pop		2002
REALIZADOR	[Gary Koepke]	PRODUTORA	Modernista!	
LANÇAMENTO	[2016]	REGISTO	2002	
EQUIPA DE PRODUÇÃO	—			Estúdio não identificado Hayley Nicholas

FOTOGRAMAS



0'32''



3'49''

TÉCNICA

SUPORTE	Vídeo
TIPOLOGIA	Videoclipe
RELAÇÃO ASPETO	4:3
00:03:53	A preto e branco
ANIMAÇÃO	N/A

CONTEÚDO

SINCRONIA	Rítmica
NARRATIVA	Contínua fragmentada Intérprete absoluto
TRANSIÇÕES	Corte direto Esbatimento Sobreposição

LINGUAGEM

CATEGORIA	Performance
TEMA	Retrospeção
REFERÊNCIAS	«tin can» Major Tom

SUMÁRIO

Registo video a preto e branco de David Bowie numa sala de gravação, rematada por um plano geral no qual figura junto de um fato espacial *estacionário*.

ACESSO

<https://davidbowienews.com/2016/08/slow-burn-previously-unreleased-full-video/>
[Divulgação não oficial]

REFERÊNCIAS

Pegg, Nicholas (2016: 247-248).
Thin White Duke (s.d.) *David Bowie 'Slow Burn' – promo video*.
<https://www.thinwhiteduke.net/1231/david-bowie-promo-videos/david-bowie-slow-burn-promo-video/>

DB049

TÍTULO	New Killer Star	ÁLBUM	Reality	[Faixa 1]
INTÉRPRETE	David Bowie			
AUTORIA	David Bowie			
EDITORIA	ISO/Columbia	[Alt.Rock]		2003
REALIZADOR	Brumby Boylston	PRODUTORA	—	Estúdio não
LANÇAMENTO	setembro de 2003	REGISTO	—	Identificado
EQUIPA DE PRODUÇÃO	—			N/A

FOTOGRAMAS



1'02"



3'05"

TÉCNICA

SUORTE	[Vídeo]
TIPOLOGIA	Videoclipe
RELAÇÃO ASPETO	4:3
00:03:43	A cores
ANIMAÇÃO	Base (digital)

CONTEÚDO

SINCRONIA	Rítmica
NARRATIVA	Encadeada Intérprete ausente
TRANSIÇÕES	Corte direto

LINGUAGEM

CATEGORIA	Artístico
TEMA	Comentário social
REFERÊNCIAS	Efeito lenticular

SUMÁRIO

Animação digital que tece um comentário social, reforçado pelo efeito de ilusão lenticular, cujo movimento cintilante entre duas perspectivas de uma mesma imagem acentua, não só uma estética de “bilhete postal”, mas sobretudo as discrepâncias sociais.

ACESSO

<https://youtu.be/fwH1g2fW6Pc>

New Killer Star [DVD-single]. (2003). Reino Unido. ISO Records, COL 674275 9.

REFERÊNCIAS

Pegg, Nicholas (2016: 194-195).

DB050

TÍTULO	Never Get Old	ÁLBUM	Reality	[Faixa 3]
INTÉRPRETE	David Bowie			
AUTORIA	David Bowie			
EDITORA	ISO/Columbia	[Rock]		2003
REALIZADOR	Brumby Boylston	PRODUTORA	–	Estúdio não
LANÇAMENTO	2004	REGISTO	–	identificado
EQUIPA DE PRODUÇÃO	–			

FOTOGRAMAS



0'03"



3'48"

TÉCNICA

SUORTE	[Vídeo]
TIPOLOGIA	Videoclipe
RELAÇÃO ASPETO	16:9
00:04:05	A cores
ANIMAÇÃO	N/A

CONTEÚDO

SINCRONIA	[Rítmica]
NARRATIVA	Contínua Intérprete absoluto Paratexto introdução
TRANSIÇÕES	Corte direto Sobreposição

LINGUAGEM

CATEGORIA	Performance
TEMA	Persona Retrospeção
REFERÊNCIAS	

SUMÁRIO

Registo video de performance simulada de David Bowie, antecedida por paratexto que, ao refletir sobre os edifícios que compõe o perfil urbano de uma cidade, aponta para o cerne do tema *Never Get Old* que cinicamente incide sobre a relevância da carreira de um artista, cujo período áureo compõe, por sua vez, o perfil de um panorama artístico.

ACESSO <https://youtu.be/7NorNUMoewQ> [Divulgação não oficial]

REFERÊNCIAS Pegg, Nicholas (2016: 191-192).

DB051

TÍTULO	Where Are We Now?	ÁLBUM	The Next Day	[Faixa 5]
INTÉRPRETE	David Bowie			
AUTORIA	David Bowie			
EDITORA	ISO/Columbia	Art Rock		2013
REALIZADOR	Tony Oursler	PRODUTORA	—	Estúdio não
LANÇAMENTO	janeiro de 2013	REGISTO	—	Identificado
EQUIPA DE PRODUÇÃO	—			Jacqueline Humphries

FOTOGRAMAS



1'35''



3'35'

TÉCNICA

SUORTE	Digital
TIPOLOGIA	Videoclipe
RELAÇÃO ASPETO	16:9
00:04:34	A cores / A preto e branco
ANIMAÇÃO	N/A

CONTEÚDO

SINCRONIA	Pontuação visual
NARRATIVA	Contínua fragmentada Intérprete parcial
TRANSIÇÕES	Corte direto Esbatimento

LINGUAGEM

CATEGORIA	Narrativo <i>Lyric video</i>
TEMA	Retrospeção
REFERÊNCIAS	Berlim, Estúdio, Cabeças-projeção

SUMÁRIO

Registo digital de uma narrativa retrospectiva que aporta ao período de Berlim, projetado na tela traseira ao conjunto de *doppelganger* electrónicos que, por sua vez, são observados por David Bowie, introduzido enquanto espectador. Ao longo do videoclipe são expressos excertos da letra cantada simultaneamente.

ACESSO

https://youtu.be/QWtsV50_-p4

The Next Day Extra [DVD]. (2013). Reino Unido: ISO Records. CVD-378781

REFERÊNCIAS

Pegg, Nicholas (2016: 308-311).

DB052

TÍTULO	The Stars (Are Out Tonight)			
INTÉRPRETE	David Bowie	ÁLBUM	The Next Day	[Faixa 3]
AUTORIA	David Bowie			
EDITORA	ISO/Columbia	Art Rock		2013
REALIZADOR	Floria Sigismondi	PRODUTORA	Black Dog Films, EUA	N/A
LANÇAMENTO	fevereiro de 2013	REGISTO	—	
EQUIPA DE PRODUÇÃO	Andy Coffing (assistente direção); Coleen Haynes (produção executivo); Oualid Mouaness (produção); Jeff Cronenweth (dir. fotografia); Jarrett Fijal (edição); Sue Tebbutt (design); Adam Davis (diretor artístico); Erin Fite (decoreação); Jerry Stafford (figurinos);			
				Tilda Swinton Andreja Pejic Saskia de Brauw Iselin Steiro

FOTOGRAMAS



1'13"



3'25"

TÉCNICA

SUPORTE	Digital
TIPOLOGIA	Videoclipe
RELAÇÃO ASPETO	1.85:1
00:05:53	A cores
ANIMAÇÃO	N/A

CONTEÚDO

SINCRONIA	Pontuação visual
NARRATIVA	Contínua fragmentada Intérprete parcial Paratexto introdução
TRANSIÇÕES	Corte direto

LINGUAGEM

CATEGORIA	Narrativo
TEMA	Comentário social Retrospeção
REFERÊNCIAS	<i>The Man Who Fell to Earth</i> (1976); Thin White Duke; Hockney; Androgenia; Tilda Swinton

SUMÁRIO

Registo digital a cores que expressa, em simultâneo, uma crítica social sobre o papel/peso que as «estrelas» imprimem num lar, assim como, um olhar retrospectivo de David Bowie sobre a sua própria carreira e os seus tempos idos.

ACESSO

<https://youtu.be/gH7dMBcg-gE>

The Next Day Extra [DVD]. (2013). Reino Unido: ISO Records. CVD-378781

REFERÊNCIAS

Pegg, Nicholas (2016: 263-265).

DB053

TÍTULO	The Next Day	ÁLBUM	The Next Day	[Faixa 1]
INTÉRPRETE	David Bowie			
AUTORIA	David Bowie			
EDITORA	ISO/Columbia	Art Rock		2013
REALIZADOR	Floria Sigismondi	PRODUTORA	—	N/A
LANÇAMENTO	maio de 2013	REGISTO	—	
EQUIPA DE PRODUÇÃO	—			Gary Oldman Marion Cotillard

FOTOGRAMAS



0'38"



2'49"

TÉCNICA

SUORTE	Digital
TIPOLOGIA	Videoclipe
RELAÇÃO ASPETO	16:9
00:02:58	A cores
ANIMAÇÃO	N/A

CONTEÚDO

SINCRONIA	Pontuação visual
NARRATIVA	Contínua fragmentada Intérprete parcial Paratexto introdução Paratexto remate
TRANSIÇÕES	Corte direto

LINGUAGEM

CATEGORIA	Narrativo Artístico
TEMA	Comentário social
REFERÊNCIAS	<i>Decameron</i> (Boccaccio; Pasolini), Joan d'Arc, Santa Lúcia, Gary Oldman, Marion Cotillard, <i>Quadres vivents</i>

SUMÁRIO

Registo promocional do tema *The Next Day* intrinsecamente iconográfico e crítico, face aos contrastes que evidencia ao longo da narrativa que, em última análise, concretiza uma citação à obra *Decameron* de Boccaccio.

ACESSO

<https://youtu.be/7wL9NUZRZ4I>

The Next Day Extra [DVD]. (2013). Reino Unido: ISO Records. CVD-378781

REFERÊNCIAS

Pegg, Nicholas (2016: 195-198).

DB054

TÍTULO	Valentine's Day	ÁLBUM	The Next Day	[Faixa 6]
INTÉRPRETE	David Bowie			
AUTORIA	David Bowie			
EDITORA	ISO/Columbia	Art Rock		2013
REALIZADOR	Indrani Pal-Chaudhuri	PRODUTORA	Double Exposure Studios	
LANÇAMENTO	julho de 2013	REGISTO	—	
EQUIPA DE PRODUÇÃO	Markus Klinko (co-direção); G.K. Reid (produção executivo); Jonathan Lia (produção); Gary Knight (edição); Jimmy King (fotografia);			Red Hook Grain Terminal, Brooklyn EUA

FOTOGRAMAS



0'22"



1'50"

TÉCNICA

SUORTE	Digital
TIPOLOGIA	Videoclipe
RELAÇÃO ASPETO	16:9
00:03:08	A cores
ANIMAÇÃO	N/A

CONTEÚDO

SINCRONIA	Rítmica
NARRATIVA	Contínua Intérprete absoluto
TRANSIÇÕES	Corte direto

LINGUAGEM

CATEGORIA	Performance
TEMA	Persona
REFERÊNCIAS	Guitarra vermelha (<i>Hohner G2</i>)

SUMÁRIO

Registo promocional do tema *Valentine's Day* no qual David Bowie figura sozinho num edifício devoluto, tocando uma guitarra *Hohner* vermelha.

ACESSO

<https://youtu.be/S4R8HTlgHUU>

The Next Day Extra [DVD]. (2013). Reino Unido: ISO Records. CVD-378781

REFERÊNCIAS

Pegg, Nicholas (2016: 296-298).

DB055

TÍTULO	Love Is Lost #1			
INTÉRPRETE	David Bowie	SINGLE	<i>Love is Lost (Hello Steve Reich Mix by James Murphy for the DFA)</i>	[Faixa 1] A
AUTORIA	David Bowie; James Murphy			
EDITORA	ISO/Columbia	Art Rock		2013
REALIZADOR	David Bowie	PRODUTORA	David Bowie	Manhattan
LANÇAMENTO	outubro de 2013	REGISTO	—	
EQUIPA DE PRODUÇÃO	Jimmy King; Corinne Schwab			

FOTOGRAMAS



1'22"



2'19"

TÉCNICA

SUPORTE	Digital
TIPOLOGIA	Videoclipe
RELAÇÃO ASPETO	16:9
00:04:11	A cores
ANIMAÇÃO	N/A

CONTEÚDO

SINCRONIA	Pontuação visual
NARRATIVA	Contínua fragmentada Intérprete parcial
TRANSIÇÕES	Corte direto

LINGUAGEM

CATEGORIA	Artístico
TEMA	Retrospeção
REFERÊNCIAS	<i>The Pretty Things Are Going to Hell</i> (2004); Steve Reich; Cabeças-projeção; Thin White Duke; Pierrot

SUMÁRIO

Registo promocional registado pelo próprio David Bowie no seu apartamento em Manhattan, no qual regista a intereção entre as suas diferentes marionetas-persona, ao qual associa excertos produzidos no âmbito do vídeo *The Pretty Things Are Going to Hell*.

ACESSO <https://youtu.be/dOy7vPwEtCw>

REFERÊNCIAS Pegg, Nicholas (2016: 172-174).

DB056

TÍTULO	Love is Lost #2			
INTÉRPRETE	David Bowie	SINGLE	<i>Love is Lost (Hello Steve Reich Mix by James Murphy for the DFA)</i>	[Faixa 1] A
AUTORIA	David Bowie; James Murphy			
EDITORA	ISO/Columbia	Art Rock		2013
REALIZADOR	Barnaby Roper	PRODUTORA	—	
LANÇAMENTO	novembro de 2013	REGISTO	—	N/A
EQUIPA DE PRODUÇÃO	—			N/A

FOTOGRAMAS



0'02''



9'53''

TÉCNICA

SUPORTE	Digital
TIPOLOGIA	Videoclipe
RELAÇÃO ASPETO	16:9
00:10:26	A preto e branco / A cores
ANIMAÇÃO	Base (digital)

CONTEÚDO

SINCRONIA	Híperfoco
NARRATIVA	Contínua fragmentada Intérprete ausente
TRANSIÇÕES	Corte direto

LINGUAGEM

CATEGORIA	Artístico
TEMA	Media digital
REFERÊNCIAS	Steve Reich; Estética <i>glitch</i>

SUMÁRIO

Animação digital que explora a estética *glitch*, sobreposta a dois corpos humanos que se entrosam.

ACESSO <https://youtu.be/VpXleysIs90>

REFERÊNCIAS Pegg, Nicholas (2016: 172-174).

DB057

TÍTULO	I'd Rather Be High (Venetian Mix)			
INTÉRPRETE	David Bowie	ÁLBUM	The Next Day [Deluxe Edition]	[Faixa 4] CD2
AUTORIA	David Bowie			
EDITORA	ISO/Columbia	Art Rock		2013
REALIZADOR	Tom Hingston	PRODUTORA	Black Dog Films	N/A
LANÇAMENTO	dezembro de 2013	REGISTO	—	N/A
EQUIPA DE PRODUÇÃO	—			

FOTOGRAMAS



0'04''



1'43''

TÉCNICA

SUORTE	Digital
TIPOLOGIA	Videoclipe
RELAÇÃO ASPETO	16:9
00:03:53	A preto e branco
ANIMAÇÃO	Pontual (digital)

CONTEÚDO

SINCRONIA	Pontuação visual
NARRATIVA	Contínua fragmentada Intérprete parcial
TRANSIÇÕES	Corte direto Sobreposição

LINGUAGEM

CATEGORIA	Artístico <i>Lyric video</i>
TEMA	Comentário social
REFERÊNCIAS	Berlim; I Guerra Mundial; II Guerra Mundial.

SUMÁRIO

Registo digital composto por uma sequência de imagens a preto e branco alusivas à 1ª e 2ª Grande Guerra, intercaladas por texto e pela representação 'sobreexposta' de David Bowie.

ACESSO

<https://youtu.be/n5sf5s3Plyw>
<http://www.blackdogfilms.com/uk/directors/tom-hingston/david-bowie-i-rather-be-high/>

REFERÊNCIAS

Pegg, Nicholas (2016: 126-127).
 Thin White Duke (s.d.) *David Bowie – 'I'd Rather Be High' promo video*. Disponível em <https://www.thinwhiteduke.net/1029/david-bowie-promo-videos/david-bowie-id-rather-be-high-video/>.

DB058

TÍTULO	Sue (or In A Season of Crime)	ÁLBUM	Nothing Has Changed	[Faixa 1]
INTÉRPRETE	David Bowie; Maria Schneider Orchestra			
AUTORIA	David Bowie			
EDITORA	Parlophone	Jazz-Pop		2014
REALIZADOR	Tom Hingston; Jimmy King	PRODUTORA	Black Dog Films	NYC Subway
LANÇAMENTO	novembro de 2014	REGISTO	—	N/A
EQUIPA DE PRODUÇÃO	—			

FOTOGRAMAS



1'09"



2'42"

TÉCNICA

SUORTE	Digital
TIPOLOGIA	Videoclipe
RELAÇÃO ASPETO	2.35:1
00:04:08	A preto e branco
ANIMAÇÃO	Pontual (digital)

CONTEÚDO

SINCRONIA	Pontuação visual
NARRATIVA	Contínua fragmentada Intérprete ausente
TRANSIÇÕES	Corte direto

LINGUAGEM

CATEGORIA	Artístico <i>Lyric video</i>
TEMA	Media digital
REFERÊNCIAS	<i>Estética noire;</i> <i>Estética jazz.</i>

SUMÁRIO

Registo digital a preto e branco construído a partir da representação de uma estação subterrânea de metro em Nova Iorque imbuída de uma estética noire; à qual se sobrepõe projeções de excertos da letra da canção, assim como de registos de David Bowie e de elementos da Orquestra a tocar os instrumentos.

ACESSO

<https://youtu.be/nFX1y62l9C4>
<http://www.blackdogfilms.com/uk/directors/tom-hingston/david-bowie-sue/>

REFERÊNCIAS

Pegg, Nicholas (2016: 269-270).
 Thin White Duke (s.d.) *'Sue (Or In A Season Of Crime)'* promo video.
<https://www.thinwhiteduke.net/1022/david-bowie-promo-videos/sue-season-crime-promo-video>

DB059

TÍTULO	Blackstar	ÁLBUM	Blackstar	[Faixa 1]
INTÉRPRETE	David Bowie			
AUTORIA	David Bowie			
EDITORA	ISO/Columbia	Avant-garde Jazz		2016
REALIZADOR	Bo Johan Renck	PRODUTORA	Gisla & Renck Productions	Brooklyn EUA
LANÇAMENTO	setembro de 2015	REGISTO	—	Elisa Lasowski
EQUIPA DE PRODUÇÃO	David Bowie (argumento); Darren Lew; Johan Söderberg (edição); Jan Houllievig (director artístico)			

FOTOGRAMAS



0'36"



4'27"

TÉCNICA

SUORTE	Digital
TIPOLOGIA	Videoclipe
RELAÇÃO ASPETO	2.35:1
00:09:59	A cores
ANIMAÇÃO	N/A

CONTEÚDO

SINCRONIA	Pontuação
NARRATIVA	Encadeada Intérprete parcial
TRANSIÇÕES	Corte direto

LINGUAGEM

CATEGORIA	Artístico Narrativo
TEMA	Retrospeção
REFERÊNCIAS	<i>Major Tom</i> , Lazarus; [montanha]; caveira; ritual; estrela

SUMÁRIO

Vídeo promocional do tema *Blackstar* profusamente hermético, de amplas afinidades visuais e simbólicas com referências cinematográficas e iconográficas (sobretudo de índole cristã). *Blackstar* é o primeiro registo que revela o estágio final de Major Tom, cujo crânio adornado por jóias (à semelhança das relíquias de santos católicos mártires) precogniza, em última análise, o próprio culto em torno da imagem de David Bowie após a sua morte.

ACESSO <https://youtu.be/kszlWbAC4Sw>

REFERÊNCIAS Pegg, Nicholas (2016: 40-45).
Thin White Duke (s.d.) *David Bowie – 'Blackstar' music video*.
<https://www.thinwhiteduke.net/492/david-bowie-promo-videos/david-bowie-blackstar-music-video>

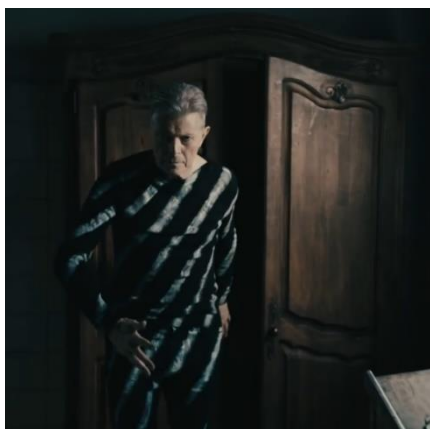
DB060

TÍTULO	Lazarus	ÁLBUM	Blackstar	[Faixa 3]
INTÉRPRETE	David Bowie			
AUTORIA	David Bowie			
EDITORA	ISO/Columbia	Jazz-Rock		2016
REALIZADOR	Bo Johan Renck	PRODUTORA	Gisla & Renck Productions	Brooklyn
LANÇAMENTO	7 de janeiro de 2016	REGISTO	novembro de 2015	N/A
EQUIPA DE PRODUÇÃO	David Bowie (argumento); Svana Gisla (produção); Crille Forsberg; Johan Söderberg (edição); Delia Carolan			

FOTOGRAMAS



0'35''



3'55''

TÉCNICA

SUORTE	Digital
TIPOLOGIA	Videoclipe
RELAÇÃO ASPETO	1:1
00:04:08	A cores
ANIMAÇÃO	N/A

CONTEÚDO

SINCRONIA	Pontuação
NARRATIVA	Contínua fragmentada Intérprete absoluto
TRANSIÇÕES	Corte direto

LINGUAGEM

CATEGORIA	Narrativo
TEMA	Retrospeção
REFERÊNCIAS	Armário/caixão; Lázaro; Quarto/leito; <i>Station to Station</i> ; Caveira "Major Tom"; <i>The Cabinet of Dr. Caligari</i>

SUMÁRIO

Registo video a cores de promoção ao tema *Lazarus*, que se desenrola entre o abrir e o fechar das portas de um armário de madeira. No decorrer dos seus interstícios, a narrativa apresenta-nos duas personagens: um *Lázaro* de olhos vendados, no leito da sua morte; e um David Bowie consciente da brevidade da vida, pontuado quer pelo crânio (agora *memento mori*) sobre a secretária, quer pela citação de *Station to Station* que nos aporta ao «movimento mágico de Kether a Malkuth».

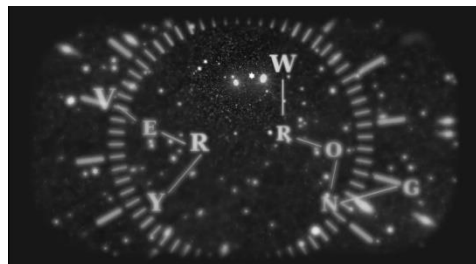
ACESSO <https://youtu.be/y-JqH1M4Ya8>

REFERÊNCIAS Pegg, Nicholas (2016: 152-154).
Thin White Duke (s.d.) *David Bowie – 'Lazarus' music vídeo*.
<https://www.thinwhiteduke.net/926/david-bowie-promo-videos/david-bowie-lazarus-music-video>

DB061

TÍTULO	I Can't Give Everything Away	ÁLBUM	Blackstar	[Faixa 7]
INTÉRPRETE	David Bowie			
AUTORIA	David Bowie			
EDITORA	ISO/Columbia	Art Rock		2016
REALIZADOR	Jonathan Barnbrook	PRODUTORA	–	N/A
LANÇAMENTO	abril de 2016	REGISTO	–	N/A
EQUIPA DE PRODUÇÃO	–			

FOTOGRAMAS



0'29"



3'36"

TÉCNICA

SUPORTE	Digital
TIPOLOGIA	Videoclipe
RELAÇÃO ASPETO	16:9
00:04:26	A preto e branco / A cores
ANIMAÇÃO	Base (digital)

CONTEÚDO

SINCRONIA	Pontuação textual
NARRATIVA	N/A
TRANSIÇÕES	Corte direto Esbatimento

LINGUAGEM

CATEGORIA	<i>Lyric video</i>
TEMA	Media digital
REFERÊNCIAS	Estrelas grafismo <i>Blackstar</i>

SUMÁRIO

Exercício lírico póstumo que explora o grafismo produzido no âmbito do álbum *Blackstar* em consonância com a letra da canção interpretada.

ACESSO <https://youtu.be/OZscv36UUHo>

REFERÊNCIAS Pegg, Nicholas (2016: 118-119).

DB062

TÍTULO	No Plan	EP	<i>No Plan</i>	[Faixa 1]
INTÉRPRETE	David Bowie			
AUTORIA	David Bowie			
EDITORIA	Columbia	[Género]		2017
REALIZADOR	Tom Hingston	PRODUTORA	Black Dog Films	96 Endwell Road, Londres
LANÇAMENTO	7 de janeiro de 2017	REGISTO	—	Dwen Gyimah
EQUIPA DE PRODUÇÃO	—			

FOTOGRAMAS



0'01''



1'33''

TÉCNICA

SUPORTE	Digital
TIPOLOGIA	Videoclipe
RELAÇÃO ASPETO	2.76:1
00:04:02	A cores
ANIMAÇÃO	N/A

CONTEÚDO

SINCRONIA	Pontuação visual
NARRATIVA	Contínua fragmentada Intérprete ausente
TRANSIÇÕES	Corte direto

LINGUAGEM

CATEGORIA	Artístico <i>Lyric video</i>
TEMA	Introspeção
REFERÊNCIAS	Televisões; <i>Foxgrove Road</i> ; Thomas Jerome Newton

SUMÁRIO

Registo póstumo de uma narrativa incidente sobre uma montra de televisores, em cujos ecrãs são transmitidos excertos de vídeos vários, assim como da própria letra cantada. Defronte da montra reúne-se gradualmente uma pequena multidão, terminando vazia, tal como no início.

ACESSO

<https://youtu.be/xlgdid8dsC8>
<http://www.blackdogfilms.com/uk/directors/tom-hingston/david-bowie-no-plan/>

REFERÊNCIAS

Brewer, Jenny (2017, 13 de janeiro). Director Tom Hingston on the messages behind Bowie's No Plan video [artigo em linha]. *It's Nice That*.
<https://www.itsnicethat.com/news/david-bowie-no-plan-video-tom-hingston-rsa-films-130117>

APÊNDICES – C

1. Reprodução do guião e transcrição das entrevistas realizadas

SOUND & VISION. The systematization and analysis of music videos: the videography of David Bowie (1969-2017)

This ongoing study on music videos aims the consolidation of an analysis and systematization methodology, and contemplates the videography of David Bowie as a case study. Since the analysis of a music video's structure reflects on both *sound* and *vision* and its dissemination, we understand that it is important to also shed some light on its reception as a visual medium.

In this sense, the following questions focus on two main aspects: the music video as a medium, and the reception of David Bowie's music and image in Great Britain/United States. The interview was articulated to collect an informed perspective on the matter, in consonance with the interviewee's background.

I. Music videos: before and after MTV

Q.1. Before the dissemination of music videos through the MTV channel, *promo clips* – either live performances or studio recordings – were broadcast as a mean to advertise the career and/or the recent work of a rising artist. Thus, some television programs such as *Top of the Pops* (BBC, UK) and *TopPop* (AVRO, Netherlands) played a major role in this matter.

Q.1.1. Do you remember watching music videos then? How? When?

Q.1.2. Do you still watch music videos today? How?

Q.2. To your understanding, were these clips already then perceived as a new medium?

Q.2.1. Were they related more with cinema or with television performances?

Q.2.2. Were they expected to reproduce the *single* or a new version of the original song?

Q.3. What changed with MTV?

II. David Bowie: sound and vision

Q.4. Right from his early stardom, David Bowie took on several world tours and established a firm approach to an American audience. Did this dilute the perception of Bowie as an English and/or European performer? Or was this never considered?

Q.5. To your understanding, were his (sub)personas – such as *Major Tom*, *Ziggy Stardust*, among others– understood, at the time, as episodic characters attributed to a specific album and/or narrative?

- Q.5.1. Was there a perception of David Bowie as a persona of David Jones?
- Q.6. Was his reception at the time affected by his bi/homosexuality statements?
- Q.6.1. Do you consider that his androgyny was understood as a statement pertaining to its time (convened as an eccentricity and a product of *glam* rock) or as something strictly personal (inherited to Jones/Bowie's nature)?
- Q.6.2. How was perceived *Glam Rock*'s position then?
- Q.7. David Bowie was made of a tripartite image: the one assembled for the performance on stage; the one presented by the LP (through its cover design and/or its narrative); and the image transposed to film as an actor (either in a *feature* or a music video).
- Q.7.1. Do you consider that there is a link between Bowie's personas and the movie characters he portrayed?
- Q.7.2. In what way is the actor transported to his music videos (and associated imagery)?
- Q.7.3. In what manner is there an inter-semiotic relation between text and image?
- Q.8. Aside from his skills as a musician, performer, lyricist and actor, do you consider David Bowie as a visual artist?
- Q.9. How and when did you come in contact with David Bowie?
- Q.9.1. What was your first impression?
- Q.9.2. Which music video did you watch first?
- Q.9.3. Have you ever been to one of his concerts? When? Where?
- Q.10. Do you consider is *sound* and *vision* impactful? How?

Thank you for your collaboration!

Andréa M. Diogo

MA in History of Art, Heritage and Visual Culture
Faculty of Arts and Humanities of the University of Porto

December 22nd, 2017

*
**

Interviewee: **Mark William Poole**

Date: January 24th, 2018

Place: Faculdade de Letras da Universidade do Porto, Torre A - Gabinete 262

Duration time: 40 minutes approx. *Declaration of agreement signed and delivered.

Q.1.1.

MP: Music videos I am talking about in the 1970s... No, not really. *Top of the Pops* didn't rely on... First of all, *Top of the Pops* was 'the' program that everybody watched, twenty past seven in the Thursday evening. But it didn't rely on music videos, it relied on people coming in and miming to the songs. So, David Bowie himself did, he actually did do live performances on *Top of the Pops*; but watching videos as such, I don't really remember, at that time. Because obviously making a film... Well, it would've been a video, it would've been a film – it would have cost money, and obviously Record companies weren't that interested in investing in what was seen as a relatively new medium. And they would rely on more traditional forms of exposure, which would be television.

A program that's worth mentioning, that I don't know that you know, is called *The Old Grey Whistle Test* [Yes] yeah? And David Bowie appeared on that. It's available on YouTube. And that was a weekly program, umm, on BBC2 at night. But, you know, from my angle... we were totally at a time where most families only had one television. Oh, and there were only two-three channels in the 1970s. And therefore, music was... it was the parents who decided what was being watched and music programs weren't necessarily at the top of their lists. So, in my household, yes, we could watch *Top of the Pops*, but we could never watch *The Old Grey Whistle Test*, for example. So that one television per household thing, is, I think, quite a major influence on the way in which we perceive music. We relied more on the radio, definitely, *John Peele* certainly. But the visual image of the group, for me did not really count as anything until Punk. But David Bowie is slightly a different case we can talk in more depth about that, a little bit later, because I've seen what questions you got here to be asked.

Q.1.2.

MP: I do, but the answer is simple, it's on Youtube. Always now. I don't watch any of the specialised channels on TV. At all. Because I've got more control over who I can watch or not watch and listen to. *And during the rise of television, was it a habit or was it just...* Well, as I said, you know, the 1970s in particular when I was living at home, with the *Top of the Pops* was,

yes, it was a habit to watch TV. But there was nothing else. And... the point about MTV – the other question you’ve got there about MTV –; well, MTV started in 1980, 1981, something like that, and there were so few videos available. So, I mean, one of the most popular songs at the time was that bloody awful Dire Straits song, ‘Money for Nothing’, which became a big hit because of the visuals. And since there was so little material, artists actually became successful, songs became successful because MTV had very few other videos to show. Now David Bowie, perhaps, with the video ‘Ashes to ‘Ashes’ was one of the first to exploit that. My colleague Jonathan, who you might be interviewing in a later date, says that his first exposure to David Bowie was through that video. And his appreciation of David Bowie was retrogressive from that point onwards. Whereas I started in 1969 with ‘Space Oddity’ and worked a way through it. His was a different way of listening or appreciating David Bowie.

Q.2.

MP: No. They were very much, I think... Okay, we had musicians wanting to do, create, umm, pretty videos. A bit of an example would be Duran Duran’s ‘Rio’, where the whole point of the exercise was the band going to Rio to be filmed on a yacht, saying «Look at how much money we’ve got». But it was a way of selling the song. I don’t think they were seen as a medium, as a form of expression.

Even videos by David Bowie, of that time I’m thinking of ‘Life on Mars’ – which is a fantastic video –, I wouldn’t say it is an artistic statement, as such. It is just a way of looking at a very, very unusual iconoclastic figure. And the video for ‘Space Oddity’, the same type of thing, it was «Oh we’ve got this concept, let’s do ‘this’ with it and make it look sorta spacey». But, what control David Bowie had over that one in particular, I don’t know. The ‘Life on Mars’ one, I do feel he certainly had control of it. And certainly, when he comes doing the video for ‘Heroes’ – then, yes you’ve got David Bowie very much in control. But I don’t even think David Bowie at that time is necessarily expressing himself artistically through video. With ‘Ashes to Ashes’ quite possibly, yes. But you look at the starkness of Life through Mars, the video itself, umm, what do we have? We have a man miming, vocally and physically, and a camera hanging around his body. That is it. You know, there is not, I don’t personally think that there is a greater artistic statement than ‘This is David Bowie miming’. *Could it be something like the conceptualization that he was the one that sold the band?* Yeah, exactly. I mean, it was David Bowie. It was Ziggy Stardust, you know. And

even when he was Ziggy Stardust, it was still David Bowie. So, he was well aware, umm, that he was the focal point of the group, or of the people around him... and such.

Q.4.

MP: Right. First... what do you mean by ‘his early stardom’? You mean from his Ziggy period... *From the Ziggy period, yes.* I don’t think really that we ever considered that... A nationality never came into it. To me, umm, it was David Bowie, it was Fleetwood Mac, it was the Ramones, it was music. And I don’t think in David Bowie’s nationality ... well, I don’t think really it was something like ‘Oh my god’, like The Beatles, for example, you know. You can’t get more quintessentially British or worldwide than The Beatles. But, you know, when they went to America there was no sense of that – certainly you are too young to remember that. But no, I did not have a sense, in fact, we didn’t know, because, unlike the media we’ve got today, we only had three music papers: *Sounds*, *Melody Maker* and *New Musical Express*, which came out weekly, and that was where we would get our information. And you might get a little paragraph saying that David Bowie is touring America, but it would not be like how it is now, the constant updates and tweets that would accompany such an event. So, it didn’t really come into it, I don’t think.

Q.5.

MP: Well, Major Tom was seen as a gimmick, so, he really wasn’t a persona or such. And it coincided with the landing on the Moon obviously. So, it was a one-off record, and it was considered, at the time, that he would be always a one-hit wonder – he was trying to break against that. With Ziggy, I knew somebody who went to the last gig at the Hammersmith Odeon, and he didn’t care. He had no sense that that would have been the last gig, he was more excited that he got a teddy bear that David Bowie had kicked and few managed to catch, you know.

So, no. The idea of personas, I think, that comes in more later. Certainly, around the *Thin White Duke* period, where Bowie himself is naming – as he did with Ziggy, yes –, he is naming this character. But he meant it not really as a straightforward persona or such. It is David Bowie with elements of different types of music, and it is the music that to me is the most important thing. And I think it was to Bowie as well. I mean, you look at the album ‘Young Americans’ and the persona he adapted for that was the [Blue eyed] *Soul Boy*, but it was all for the sake of the music. It was never “This is me doing this to create this type of image”, it was for the music. And with the *Thin White Duke* it’s the same: an absolute cold electronic fascistic type of thing. Perhaps with – again, I am going to come back to this later on – with ‘Ashes to Ashes’, that album there I get the sense

that the persona is becoming a parody of what David Bowie is supposed to think a persona is and is going to be. And it is not really Bowie himself as such. Does that make sense? Yeah. *I was just asking this because in that time period there was a sense of “connection” established between the bands and their crowds during the concerts, and not via television or Youtube like nowadays. So, people would be more aware of this constant change of the way he dresses and characterizes himself on stage. I remember reading that during the Aladdin Sane period he would constantly change the costumes during the same concert...* Yes. I think that was more an element of the theatrical rather than anything else. It’s not a question of him changing his persona ... ***Rather than changing his persona, it was something that would pinpoint that “change” as something very intrinsic to the whole...*** Yeah... I mean, that Aladdin Sane – the end of Ziggy Stardust, the Diamond Dogs (I always say *Reservoir Dogs*, for some reason) the Diamond Dogs period – that, in itself, was Bowie playing with theatrics. And I don’t think that there was a sense that “Oh we’ve got to keep changing because the audience is sorta expecting it”, it was him getting used to his persona or his being on stage with his adoration – because obviously it was new for him, this adoration, as well. And the two things are separate: what he did on stage, in live performances, and what he committed to video. And they are two different things as well, and the medium itself is completely different.

Q.5.1.

MP: No. Definitely we didn’t know who David Jones was.

Q.6.

MP: This is interesting. I find this very interesting, because David Bowie supposedly came out in about 1971 or 1972, and I remember hearing it or reading about it at the time and thinking he had absolutely – in some ways, okay, he was not gay, he may have been bisexual –, but he actually, for me – I was ten, eleven, or twelve at the time – he made it acceptable. And it made me just think that “Okay, so some people are gay, some people aren’t gay”. I mean, he wasn’t a trailblazer as such. But from my own personal perspective he did normalize – and I mean that in the best possible way – being gay. But, to him, I think, you’ve probably read this as well, that it was some sort of a career move, that he was sorta trying to be deliberately outrageous. But, you know, it did have an effect on me, certainly. That it was okay, and nothing special.

Oh, and one other point, sorry, is of course this is only four years after homosexuality had been legalized in Britain, so, from that point of view, yes, it could be in societal terms perceived as an outrageous statement to make.

Q.6.1.

MP: I don't think he was that different from anyone else, really. There is one character, one person that keeps being left out from Rock History – and the relationship between him and David Bowie is significantly rich –, which is Marc Bolan from T-Rex. Now, he was to me the true first *glam* rocker – if you want to use that expression. And was completely... and looked outrageous. My parents were horrified by him on *Top of the Pops*. And David Bowie, in that sense, was not the original. But he was equally glamorous, you know, the glam of glamorous.

But then you compare it to groups like Slade and The Sweet, even now, the convicted paedophile, Gary Glitter, he was, of course, completely different from them. Completely different.

Q.6.2.

MP: Glam Rock was just a sort of phase of music. You know, it was just a label, like there have been hippies, like there have been rockers, like there have been mods, it was just like the next sort of phase of music. I don't think that it was seen as anything particularly outrageous, but it was not something that you couldn't really adapt or adopt in the street. It was a sort of... it was within the phenomenon of the performer rather than the everyday person. And this is why Punk – I keep coming back to Punk, because this is my main point of reference. Punk, for me, was glam rock plus something that you could take out to the street. ***So, in a way, it opened the door for Punk...*** Yes, and Bowie is, you know, the godfather of punk... certainly the Ziggy period. ***Were his affiliations with Lou Reed and Iggy Pop, at the time, some sort of a contribution for the movement to start in the UK?*** For Punk to start? Well, Lou Reed and... that was 1974, wasn't it? **1972** No, I mean... the Iggy Pop stuff, definitively. Lou Reed less, though. The Iggy Pop material... I mean, Iggy Pop had already been in The Stooges, so, that was one of the things of the original bases of Punk as well. But, no, we didn't go "Oh David Bowie is working with Iggy Pop, we better listen to what they're doing, because it's how it starts". It was a very fluid period. I mean, that's one of the things – I mean, nowadays we have so much information, all the time; we only got our information once a week, and then it was 'what?'. And each newspaper had their own different focus: *Melody Maker* was mostly oriented to Alternative Rock; *Sounds* was more Heavy Metal, and the *New Musical Express*... became what would be an *indie*-type newspaper. And so, it gravitates towards to which

type of music that you liked. But that was it. There was nothing, nothing else. It was only with fanzines – which started around 1976 – that, umm, we people, you know, had any sort of sense of control of what we were doing, of what we were able to read.

Q.7.1.

MP: Well, I mean, the most obvious link is with Jerome Newton in ‘The Man Who Fell to Earth’. But I was actually looking at the list of films that David Bowie has made, and to be quite honest most of them are crap. Really, really poor... I mean, it’s not a great acted... the reason ‘The Man Who Fell to Earth’ works so well is because he was out of his head, you know. And Nick Roeg was basically following him around, making stuff up because he’s just got this weird, weird person in from of you – you can add to that the cocaine. But I mean, a film like ‘Merry Christmas, Mr Lawrence’ was just a standard film about the II World War and a prisoner war camp and, umm, David Bowie did not come across being anything other than David Bowie being David Bowie. He wasn’t even really the character he was supposed to be playing, he was still David Bowie – I think he has a moustache in that film. But no, I have never liked his films as such. It has always been the music. The music is by far the most important thing – and I am going to be specifying, it is between 1972 and 1980, umm, and I will give reasons for that later on... but, umm, until the very last album, which is a fantastic achievement.

You get this sense that post-1980 Bowie is playing part of being Bowie, he wants to – okay, cleaned up, well done, good for him and all that –, umm, but something was missing. Something was missing for a good 30 years. And yes, he was there with Tin Machine, he did ‘Under Pressure’ with Queen... And then he does things like... he worked with Bing Crosby! Now, you know something is wrong when you work with somebody like Bing Crosby – his generation is completely different, they’ve got absolutely nothing in common with each other. And creating this *shmooptsy* Christmas song... What’s it for? It’s to make money, that’s all it is about – it cannot be an artistic achievement. It cannot be any sort of achievement artistically. So, why do it? Now, we’ll never know the answer to that, but, umm, who would ever want to work with Bing Crosby?

Oh, sorry, and then, of course, the one that has been parodied – well not parodied actually, but shown to people –, it’s ridiculous, it’s the video for... that he did for Live Aid with Mick Jagger, ‘Dancing in the Street’, which has been shown in *Family Guy*, just to show how bad it was. And you look at that and you think ‘These two people are, I don’t know, I don’t want to be like them, I really don’t want to be like them’, you know. So, the David Bowie from the 1970s is just completely

gone. But, umm, anyway... *There's nothing good about that video... At all* No... And it's a shame, because the original song is great.

Q.7.3.

MP: When you say text, what do you mean? *The lyrics*. Okay, umm, I think I have sorta covered this as well, but I don't think conceptually that David Bowie did... David Bowie was interested in image, yes. But he wasn't interested in image in the same way a true film-maker would be. Well, we can go back to the example of 'Life on Mars'. The image and text have no relation, no correlation whatsoever. You've got the image of a person, yes, but related to the text none at all. 'Ashes to Ashes', okay, there is some degree of connection there. Bowie becomes self-reflective and is talking about his past, and that taken to its logical extreme is clear in the video for 'Blackstar', as well, where he refers to the three Major Tom's. But beyond that... No...

I think in that video for 'Heroes' it's just his head, if I remember correctly, and the camera just moves around – it's just a recreation of the album sleeve. There is no connection between that and what is coming out from his mouth, at all. And also, you can say he's a passive presenter of lyrics. I mean, you consider the anger of 'Anarchy in the UK' the way that John Lydon presents that – you can feel the visceral anger there. But with Bowie's presentation of a lyric, of a song lyric, and the visualization of it, there is no real connection.

Bowie wasn't really a lyricist with a message. He was a lyricist of a mood. And, I mean, you know, he's be actually known for using cut-ups when writing lyrics, so, you know, he was interested more in effect rather than meaning. Mood rather than meaning.

Q.8.

MP: A visual artist to me is somebody who works with sculpture or painting, that type of thing. So, from that point of view, no, I don't consider him a visual artist. But then again maybe my parameters are quite narrower. Umm, he was a mime artist, yes. He used his body for a visual effect, umm, but his body did not create meaning. Actually, what I am saying actually makes him seem extremely shallow, umm, you know, like a chameleon who would pick different elements of different cultures and bring them in to create his own effect. But without any substance at all. Maybe it's because I love the music too much. The music has got substance. For me. Visually, I think there is less substance there. They are good to look at, yes, but beyond the superficial, umm, what do they say?

Q.9.

MP: Right at the very begin... well, not actually at the very beginning – because there's the 'Laughing Gnome' and stuff like that –, umm, with 'Space Oddity'. But we didn't know... It would be through the radio or the television. Then he disappeared and then he came back with 'Starman' on *Top of the Pops*. And you've heard the story about everyone thinking that he was pointing at 'you', umm, I didn't get that effect at all. But maybe I'm just... it's just me.

I mean, it's great, I mean, we can talk about these times and we can romanticize – it's the after-event reminiscing, and everything is better or worse than it supposedly was. But I do know that it was extremely difficult to see anything decent on TV, because we had so little choices...with anything. *It sort of has the effect of a false memory... It is a false memory! ... you are recollecting something from the past that you know you watched and enjoyed, and you tell yourself that 'well, this was great at the time, and I already knew this was going to be something'... and most of the times it's nothing like that...* Well, of course not. I mean, there are stories about – I was at the first Sex Pistols gig, the gig in the Free Trade Centre, in Manchester, umm, and of course, there were only fourteen people there, and apparently the amount of people that was said to have been at that gig is quite phenomenal. But yes, false memories, we do create...we are all guilty of them, we all do it. We remember better, we reminisce. It's reminiscing and creating this sort of positive admirable things.

Q.9.2.

MP: Well, music videos don't...*sigh*... I mean, I can't really separate them from MTV, you know. That was when we... because videotape technology did not exist, so, videos did not exist. So, it was only in the 1980s that the videos came out, and they would use these enormous bloody machines like this and you would have to save up a month's salary just to buy one video. So, it was out of the price range of most people. So, it was only with MTV that videos as a thing became the concept that we sorta identify with. So, from the 1970s I can't say I can remember a single video. I do remember seeing 'A Hard Day's Night' by The Beatles, umm, and enjoying the music – like 'Yellow Submarine' and all that has to do with The Beatles. But then, a film like a 'Magical Mystery' tour, which was shown once on TV and then taken out of circulation... we didn't get a chance to see it. So, music videos, per se, were not a thing. Music films were not really a thing – you might have a feature length, I mean, Bowie had the last gig at the Hammersmith Odeon filmed

and sent out; Slade had a film made as well. But they were sorta... it was a different medium, you know, it wasn't video as such.

Q.9.3.

MP: No, I have never been to any of his concerts. But I have met David Bowie. And this is one of the strange things, thinking about it – it's the beginning of the end. I used to work in Harrod's, and this is in 1980, in the cheese department. And David Bowie comes in and orders some cheese, and I serve him and sell him some cheese. I can't remember what cheese it was. But, you know, you go 'Oh god, that's David Bowie, that's David Bowie, fantastic, fantastic'... But why is David Bowie in Harrod's? Harrod's, this ultimate symbolism of capitalist hubris – yes, I've prepared that phrase a bit a while – and David Bowie, this figure, this outsider figure coming into this sort of mainstream medium.

And at this time, I think, umm, David Bowie had got clean. David Bowie was interested in making Pop music – the next album was 'Let's Dance', okay, it was a couple of years later – but David Bowie, the person he was in the 1970s and the person he was when I met him – this clean, fresh-faced looking individual – were not the same person. They were not the same person at all. And I think in some ways David Bowie either got very tired – he was very ill, certainly – but there was a sense also that he'd sold out. At least for me.

And this is something that I've talked about with my students in class as well, umm, the use of drugs and David Bowie. Now David Bowie in the 1970s was a complete coke-head. You know, this is well known that he drank whisky, he took heroin while he was in Berlin, and then he got clean. He created all of that music in the 1970s on the influence of something. And then, for the next 30 years, on the influence of nothing, he created nothing. And yet, on the last album, he knew he was dying, he was already on very strong medication – from what I've heard he was on morphine – and the creativity comes back. What is the link between drugs and creativity? Is there one? I don't know. I also tell my students this story – because I used to be a musician myself – and we were auditioning for a saxophone player for this sort of Killing Joke-type punk part, at that time, and he said 'I want to learn to play the saxophone like Charlie Parker so I am going to become a heroin addict'. Well, he became a heroin addict, but he never learned to play the saxophone. Yeah. So, what is the link? I don't know. But I know that David Bowie after 1980, he was not the David Bowie that I loved, that I still love, from the 1970s. And, umm, the last album was a magnificent achievement. Made magnificent because of his death... *I had a similar theory about the drugs and the 'real' David*

Bowie *laughter* Have you got a favourite period of Bowie? *Yes, from the 1970s to the 1980s and the last two albums.* Yeah. I think most people... Jonathan, you've got to speak to Jonathan, because he knows his Bowie backwards. He knows a lot more about Bowie, and he knows that dark period from the 1980s to the 2010s. He knows that period as well, very well. You will probably get a lot more from him about the videos and such, certainly than from me, umm, and Nick, as I've said, he saw David Bowie on the Ziggy tour – and that in itself must be worth hearing about.

Q.10.

MP: Right, let's us address this in two different ways. The video media I am leaving aside. The sound of David Bowie, in the periods that we've just talked about, yes. The vision of David Bowie, and by that, I mean the visual appearance of David Bowie, yes, definitively. But the 'dark ages' of the 1980s onwards, no, not at all. And I don't even like 'Under Pressure' with him and Queen, to be honest. *Glad to know that I'm not alone* *laughter* *some of my friends disagree with me when I say that I despise his work from the 1980-1990s. It's just that I can't stand listening to it. And unfortunately, I have to listen to everything now and read the lyrics as well, you know...* Is there anything good that you've found? *Well, actually I've been biting my tongue a bit with one that is not that bad... from the 1990s.* Which one? *Umm, Earthling?* Oh, yes. Isn't there a reference to Major Tom on that album as well? *I think there is, yes.* Yeah, I mean, I switched off completely. In part because I've left England, in part because I was listening to other things... But now... And seeing him in Harrod's, umm, it's great, but thinking about it afterwards... oh, and I'm glad you said that, I also saw Johnny Robert in Harrod's, and that was even worse. So, you know, the rebels become the establishment, as they always do...

I think this concludes the interview. And I would like to thank you for your time. That's fine, it was a pleasure. I mean, who wouldn't like to talk about themselves in the past? // [00:40:02]

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Interviewee: **Nicolas Robert Hurst**

Date: January 29th, 2018

Place: Faculdade de Letras da Universidade do Porto, Torre A - Gabinete 262

Duration time: 45 minutes approx.

*Declaration of agreement signed and delivered

Q.1.1.

NH: Yeah, sure, since I was a child. I think *Top of the Pops* was Thursday night at seven o'clock or half past seven, and it was a thing all young people did. And you would talk about it the next day. *There was also another show The Grey Whistle Test...* The Old Grey Whistle Test, yes, Tuesday nights, BBC 2, with Bob Harris, indeed. But that was a very different kind of music that wasn't chart based, like *Tops of the Pops* and those kinds of shows. There was an earlier one called *Ready, Steady, Go!* back in the day of black and white. And there was another one on Friday evenings, that ITV produced in Newcastle called *The Tube*, which lasted for a while and was hosted by Paula Yates and the guy who does that New Year's thing on TV still, what's his name?¹⁰ *sigh* Short guy, Londoner, he was in... What band was he in? Can't remember, can't remember... There were a few shows, but The Old Grey Whistle Test was certainly more, umm, well, that was before 'Alternative' existed as a category. But yeah, I watched all those *laughter*

Q.1.2.

NH: Umm, not so much actually. Not so much. There is no show I really watch or anything. *Nor do you search for them on the internet?* I do, a bit now... Now that I've got a *smartphone* I use YouTube a bit to have music playing and stuff. But... I remember when I first came to Portugal, though, there was a show, wasn't it? What was that called? *Top Mais?* Top Mais, yeah! And there was one from Holland,¹¹ I don't know, with a Dutch guy, wasn't he called Adams or something?¹²

Q.2.1.

NH: I think they were, because you've got the supposedly live performances – which weren't live, but miming to this backing track –, and yeah... Didn't it kind of start as the recording of live

¹⁰ Jools Holland.

¹¹ Either referring to 'TopPop' (AVRO, Hilversum) or 'Countdown' (Nederland 2, Bussum), which aired between 1970-1988 and 1978-1994, respectively.

¹² Probably referring to Adam Curry that used to host the 'Countdown', although he wasn't Dutch. Perhaps Ad Visser from TopPop?

performances, that were just sort of recorded and then they would just show some songs out of that whole kind of film...? I think they were considered different in that respect, yeah. The classic example would be 'Bohemian Rhapsody'. I think that was probably a turning point. *Even before that, I think it's in the late Sixties, 'A Whiter Shade of Pale' was considered like a proto-music clip, since it was film that was recorded to depict a song, and it was broadcast as something also 'commercial'... something in a very early stage, like what The Beatles would be doing at the time.* ... the last phase of The Beatles, that's just what I was going to say. I mean, the stuff they did on the roof of Abbey Road, that was recorded specifically on the roof of the studio... *It was something so experimental at the time that people might've not been aware of it...* Well, they didn't have the category to put it in... *Exactly...*

Q.2.2.

NH: I think it would be the imitation of the single, more than anything else. Because at that time everything was very much channelled into 3 and a half, 4 minutes of music. And going beyond that was considered very dangerous. I mean, there were examples, 'Bohemian Rhapsody' would be another one, but there were others I am sure that were longer.

Fleetwood Mac did a song called 'Oh Well' – the original Fleetwood Mac, not the 'Rumours' and American Fleetwood Mac. The song called 'Oh Well' – I remember the single had the 'Single version' on the A side, and had the 'Extended version' on the B side. But there were any clips.

Q.3.

NH: Ooh. I didn't change my sort of music consumption, really. Because I was very much having my own music at home. I was probably a bit older then and not following the TV shows so much, like I did when I was a teenager. So, I just think I was bit too old for MTV. When did it start? *Around 1981-1982...* 1981? Yeah, I was just probably a bit too old. *But was that change in the way music was starting to be delivered perceived as a new format...?* Oh yeah, definitely.

Q.4.

NH: No, I don't think so. I think he was always a home-grown sort of person, definitely. I don't think people thought he was less British or more American. Maybe, I don't know.

Q.5.

NH: Yeah, I think so. They were very much linked. Well, there was Ziggy Stardust, and then there was Aladdin Sane straight afterwards, and then it was the *Young Americans*' stuff, and the kind of stuff that was rejected – or kind of failed – the *Thin White Duke*, isn't it? This sort of pseudo-fascist thing... yeah, I never understood if there was a definite clear progression, or if, umm, it was just for one album, but, umm, people very kind of waiting for the next one. Definitely there was a sense of that. And people were, you know, upset when it was clear that Ziggy Stardust was finished and that there was a new thing, and so on. That was very much the case. *In that period, since there wasn't a more visual embodiment of David Bowie and all his personas being broadcast on television, as music clips and such, it was something that was more based on the live performances on stage. And he would have a more theatrical approach to it. So, he would change constantly his wardrobe throughout the show...* Two or three times... *Could that be understood as part of the act or as something that was interconnected with this multiplicity he was embodying?* Umm, yeah. So, I think it's more part of the act. Because in order to say it's part of a progression of character or personas, you would have to look at it retrospectively. And if you were looking at it in that moment, it was just part of the show. It was more of a show-business thing, and also part of the performance side of things.

There was something on TV this weekend, I don't know if you saw, on RTP2, Friday night at 21:45... a program about the Seventies? Somebody told me about it, you can pick it up on the box. It's a CNN thing, and the executive producer is Tom Hanks, umm, and this past Friday the focus was music, you know, and they are going to do another one about Watergate and such... Anyway, they did one about music and Bowie is in it. So that's, umm, Friday the 26th at nine something at night. Well, it wasn't particularly wonderful – it had a quite strong American focus – and it talks about the change from straight up performances and the theatricality to stadium rock, you know. And there's some stuff about singers/songwriters, like Joni Mitchell *urgh* But, umm, it's a one-minute interview and has some clips of Ziggy Stardust, as well.

Now, I remember when going to the Ziggy Stardust show, there was kind of a knowledge that it was going to be a show... I remember taking a really crappy camera, and the idea of that we kind of knew that there would be costume changes and things like that, so, that was part of what was to be expected when he performed. And then, you know, if you could get a good photo of each of the different costumes and that sort of thing, you know. I remember taking pictures, for sure.

I found the ticket and took a picture for you... So, this was June 2nd, 1972, in Newcastle. And the ticket costed 60p! 50 cents... *I'm feeling a mix of jealousy and awe at the same time...* Well...1972... I was born in 1956, so, I was 16. And it was very, very transformative for a lot of people. I was not a particular outrageous teenager, but a friend of mine – one of my best friends at the time and still – umm, he became, you know, a sort of clone, you know, he cut his hair that way, and started wearing make-up, and all kinds of stuff, and he adopted some sort of a gender-fluid thing as well, which Bowie was kind of not saying, and whatever. And of course, it meant that you could wear different clothes, wear more outrageous colourful clothes... *Some sort of Bowie-mania?* Yeah! I think people were ready for it, I mean, the 16-year-olds – that was certainly transformative for many people.

Q.5.1.

NH: No. He was just Bowie. I think there was a mis-match of time, as well, umm, the Hunky Dory didn't take off in quite the same way as Ziggy Stardust did... And when the whole Ziggy Stardust thing exploded, people kind of went backwards, took a step back and picked up on the Hunky Dory again. And if you look at the cover of Hunky Dory, it is a kind of pre-Ziggy Stardust thing. *I agree. Even the songs from Hunky Dory seem like an introduction to what comes ahead. And Aladdin Sane, in that manner, is some sort of a conclusion of the cycle.* True. *I think it is fair to say that it is not a mystery, now, that Ziggy Stardust choses to end his life – so to speak – in the same year, 1973, Aladdin Sane comes out.* Yeah, and he has a relatively short time span, as well. But, you see, the whole band – it wasn't just Bowie –, the band... because I remember Mick Ronson in some sort of silver jumpsuit or something, and he had blonde hair. And the bass player was in some kind of jumpsuit as well, umm, I don't remember what the drummer was dressed as... But there was an idea to it – that goes with the whole show concept as well –, all of them and not just the frontman. The whole band was taking on this 'Spiders from Mars' thing. I might have a photograph somewhere... I will never be able to find it...

Q.6.

NH: I would think so. There is certainly a gender thing to it. As I have said, my best friend took it as a, you know, opportunity to open the door, in that sense. But, umm, yeah, there was definitely a gender thing to it. I don't know whether if it was related to homosexuality so much, as to a sort of, you know, of what we now call 'gender-fluid', you know, and that that was a possibility. I don't think people talked about it as that sort of conceptually, but, umm, that it was certainly possible.

That it was okay for men to wear make-up, and that didn't make you less of a man, "Look, David Bowie wears it, and he's some sort of superhero". *I understand the ambiguity of this question, but I was more inclined towards the very statements that Bowie made about being gay, back in the day. And some people were shocked, at the time, while others – less conservative – saw it as a means of liberation and they also could be accepted. I have read that the fact that David Bowie claimed to be homosexual at the time, made him more desirable to women... So, I thought this was interesting to be approached in some way.* Yeah, I think that, and yes, by saying he was homosexual he didn't diminish his attractiveness to women – and the overall desire over him... *it actually made him bolder, and sort of exuded a stronger image of himself.* Yes, yes. It was a position of strength rather than anything else, umm, sort of a 'I am gay, deal with it' kind of thing... *which ultimately opened the other not only for being gay, but for being different.* Definitely...

Q.6.1.

NH: I am not sure he was trying to build anything in that sense. I think it was more about himself and his individual career. I mean, you would have to say that he was obviously conscious of his success and building popularity, and what that meant in terms of, you know, making money or whatever, being famous and all that.

Yeah, I think it was considered quite a unique thing. I don't think there was anybody else. I mean, there was Glam Rock that did come out after that. I think it had to do more about him rather than anything bigger.

Q.6.2

NH: I think Glam Rock became a very sort of Poppy/Teen thing. I don't know who you would include in glam rock, really. But my mind goes to British bands like The Sweet, Slade – a bit –, Marc Bolan... okay... but then there was this popish side to it, like Gary Glitter and all that.

Yeah... I mean, Marc Bolan he did the hair and the make-up and the clothes... Is he officially glam rock? *Well, to what I can understand, yes, both as a precursor and the embodiment of Glam Rock in its golden era – previous to this more popish phase...*

Q.7.1.

NH: No, I don't think so. I mean, there is something there, isn't it? But I don't think they are all sort of directly feeding each other. I think that obviously, you know, there is a consciousness connecting the two things, but, umm... Probably he was chosen, I don't know, I would have to

know more about why Nick Roeg chose him for 'The Man Who Fell to Earth'. ***I think that that movie in particular has to do more with Bowie than any other participation – it comes almost as an understanding that David Bowie influences the narrative, which almost portray Ziggy Stardust if he wasn't a rock star...*** Yeah, I suppose that probably the director – who knew who he was – was keen to get in on that as well. I think he fed the film more than it fed back to the music. That people would understand that... ***in a way he was the perfect actor for that character...*** Yes, he pre-existed... And it was the right kind of director as well, because he was a director he would be interested, he was also into the supernatural, psychedelic, sci-fi thing in his other films, so, that fitted as well.

Q.7.2.

NH: The actor? I don't know if... Well, I don't know all his music videos that well, but I would think that the music videos... they don't really go far away from being music videos, do they? I mean, they are not telling parallel stories... I think. ***I would say that the most evident example would be 'Ashes to Ashes' where there is a constructed narrative...*** Oh, yeah...

Q.7.3

NH: Not so sure about that one. Wouldn't that imply that he is sort of creating this thing as text and image thing right from the moment of creation? Is that the way that people write songs? Do you think that he would have, you know, the picture in his head when he was writing the songs? I can see that happening now, and I can see that happening with certain types of songwriters... ***Rather than having a specific image, I suppose he'd have a character in mind and would write something aimed at that narrative – for instance, the songs he writes and plays as Ziggy Stardust aren't that well connected to the ones for Thin White Duke, because there is an image associated and it might not reflect the same as what he shows as a different character... but then again, this is just a thought.*** Yeah, and it kind of makes sense. I mean, you are obviously following this more closely than I did. I tend to move away from bands, it seems like a three-album total and then I lose interest – well, there are exceptions, obviously, but, I think it is also – like Mark said before – because it was of that time, you know. Me being sixteen – or whatever it was – and then something else happens, you know. And so, it has this enormous impact on you. And then something else happens. Later when I was eighteen – or nineteen – I got a lot more into the American History and I didn't follow British music at all. And the whole 1980s British music thing, you know, like Blur and Suede, umm, completely past me by. So, I don't know what it is...

There was a great cartoon in – do you know Viz? A magazine in Britain, it's kind of a comic for adults, pretty poor taste – anyway, they have this sort of fake letters supposedly written at the editor, and one of the ones today said something like... it's about old people complaining about music today, and it was absolute classic – I don't know if I can find it in a hurry. Which, umm, you know, takes on the fact that music has to be always modern, and trying to stay up to date with music – this is on Mark, Mark is a little bit at this than I am – well, staying up to date with music is very difficult *laughter* And trying not to, you know, always just to be listening to old stuff, which is also difficult. There you go:

«I MAY be biased, but modern bands that I've never heard of and have never listened to can't hold a candle to the bands of my youth ~ Bill Harrington, Letchworth Garden City»¹³

I sometimes have the same opinion. I can definitively relate to that a bit... Yes, it's funny – peculiar –, you know, we sometimes talk about music in class and stuff like that, and then 'Oh yeah, I'm a big Led Zeppelin fan' – but you're only eighteen! What the hell do you know about Led Zeppelin?' Yeah, musical taste is a very, very peculiar thing. You know, I have two kids, and we at home always sit down... and I always thought it was important that they should listen to different kinds of music, so, at dinner time I'd put, you know, different kinds of music and so on. And you know, they actually quite strongly disliked 'Blackstar' – they very much disliked that. You know, and I've got Mark and Jonathan Lewis here going crazy about 'Blackstar' and, you know, three or four genius tracks. I played it for my kids and they just won't touch it – but then, they really like Ziggy Stardust. I am not a big fan of it either. For me it lacks guitars – but that's just me *laughter*

Q.8.

NH: Ooh... yeah... Yeah, I think there is a part of it, isn't it, because back in the day – as you say – there was this thing with the whole hair colour and a thing with the costume changes, and the look. The look, wasn't it? And his personas and everything. That's very much his old thing, isn't it? ***And what about what concerns him being a producer of art, like sculpture and painting?*** Well, I don't know.

¹³ Viz Comic, January 28th, 2018.

Q.9.

NH: Well, it was... *this concert?* Yeah, so, 1972, I guess. I mean, I do not know whose idea it was to go. In those days, we used to go to a concert almost as a weekly thing. There was a tour circuit around England and Britain – whatever you want to call it –, and, you know, all the bands came to the major northern cities, so, Newcastle was on the circuit. So, all the American bands, the British bands would always come through to City Hall. And it was usually weird because it was a sit-down concert. *Ziggy Stardust in a seated show?* Yeah, yeah. In a traditional concert hall, you know, with the velvet chairs and the whole thing. And only occasionally would the front of the first ten rows get invaded by people, and people would go down there to adore and dance and so on. But you had to be really wild to do that – to leave your seat, you know, that was kind of weird.

Q.9.1.

NH: Oh gosh. Now, I think it was that idea of this sort of breakout thing – the freedom thing – I think it was really important. Because his first, umm, everybody knew him from ‘Space Oddity’, right? And then suddenly you realise ‘Oh yeah, look at this, Ziggy Stardust, wow, there’s something happening there’, you know, ‘and I need to be part of it, and I need to see it first-hand’.

Q.9.2.

NH: No.

Q.10.

NH: Definitely. I think, you know, without Bowie we wouldn’t have had Queen, the way they were, and I think a lot of people must’ve taken their lead from there. In terms of putting on a show. Because things – what they used to call prog-rock – I think that kind of came out of that a bit, in the sort of ‘showy’ sense. There was a big band called Yes, I don’t know if you’ve heard of them – about the end of their career they would have this moving scenery and all kinds of weird things going on, and that was only a few years after Ziggy Stardust.

So ... finito. Ok, great. Lovely, nice. *Thank you so much for your time and incredible insights.*
Oh, that was great.

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Interviewee: **Jonathan David Lewis**

Date: January 30th, 2018

Place: Faculdade de Letras da Universidade do Porto, Sala 102

Duration time: 75 minutes approx.

*Declaration of agreement signed and delivered

Q.1.1.

JL: Yeah. Well, I can speak quite a lot about this because obviously I have vivid memories of this. It is certainly true that *Top of the Pops* was a major input every week into young people's lives. It was broadcast every week of the year, on Thursday evenings from 7PM until 7:30, and it really was an opportunity for you to feel connected with the wider musical world and it was an opportunity for the artists to literally get into your living room. You got to remember that this was at a time before, hmm... Music was very ephemeral at that time, and so it was at a time when... we didn't have the recourse that we do now like Youtube and the rest of it. So, if you wanted to hear something it would often be via *Top of the Pops*.

I can remember having a tape recorder that I would put next to it to record the moment, you know, to have a sort of souvenir of the moment. But it was something that was very important, and then you'd go to school the next day and people would talk about who was on *Top of the Pops*, you know. So, it's difficult nowadays to really appreciate just how important that program was. Now, as you mention there, it was a mixture of live performances – and in fact the live performances were the integral part of it. But in the beginning of the 80s, they began to incorporate videos as well, hmm, as a way of being able to play this song even if the person wasn't available to perform. Now, in the past, what they used to do was just have a group of dancers who would dance to the song in the studio, and so the video was a way of doing something that was perhaps a bit more interesting and more visual. And *Top of the Pops* itself was a program that experimented with lots of, hmm, at the time, crazy effects, video effects to introduce the songs... The kind of special effect that were being used on science fiction type programs but weren't really seen very much outside of that context. So, *Top of the Pops* as a visual experience was also very unusual, very different from your usual experience with television. And so, the videos added to that as well. But there were other programs as well as *Top of the Pops*. *Top of the Pops* was the big BBC flagship music program. In fact, it launched in 1967, and so by the time when I used to watch it in the late 70s, early 80s, they'd already been going through, well, over ten years. And in fact, it did go on until, I think, the late 90s,

and then finally petered out. But during the whole of the 70s and 80s it was the biggest program. But there were others. For example, there was a program called *The Tube*, which was on the independent television channel, ITV, and that program had much more emphasis on live music, and, hmm, well, videos were played as well – but that was a bit later, more towards the mid-80s. But in the early 80s and late 70s, there was another program that was influential, *Saturday Morning* kids' TV. And at that time, it was all live: they had live programs for kids. And the ones I remember were a program called *The Multi Coloured Swap Shop*, and that ran, I think, from about 1977 until 1982. And they would frequently show videos and get the stars to come in and be interviewed. And so, the performer would come in, they would sit on a special sofa and answer questions. But the video was always shown. And that program then developed into another program – which ran for, I think, another five years – called *The Saturday Superstore*. And that ran, I think, from 1982 through to... maybe 1995 or something like that. And that was a similar format of live TV. I think it started 9 o'clock in the morning and finishes around mid-day. So, for three hours it was for kids and, hmm, you know, you would end up watching it just in hope that your favourite star might appear, you know. And if they did it was 'Wow', you know. And then they would show videos in that program as well. So, hmm, younger people – children and teenagers –, you know, would certainly see videos through *Saturday Morning*. That was part of the culture as well, *Saturday Morning TV*.

So, yeah, this was all really before MTV, and of course MTV in the UK didn't really start having a powerful influence until later in the 80s. It started in America, but the influence in Europe was later really. Because, obviously, people still had TV that could only receive the regular channels, you know. But yeah, video was something that, by the time you got into the 80s, it was becoming something that was part of the musical landscape, yes.

Q.1.2.

JL: I do, yes. But of course, now it's just Youtube, you know. *laughter* But I still do watch videos, yes. My favourite band of all time, who I am still a big fan of, hmm, is Depeche Mode. Have you ever them? *Yes*. They were very influenced by Bowie, and they were also a band who developed partly because of the use of video. And so... Even to this day, videos have been very important in their musical history as well. So, yeah... I tend to watch videos now just for band who I like, you know. But I still from time to time do watch videos, yes.

Q.2.

JL: I would say so, yeah. And it was all very exciting as well – its difficult to feel that same excitement now, that it was felt then. The idea of seeing your idols, you know, in some exotic locations performing was quite amazing, back in those days. So, I think it did add to the whole thing... And there were also videos of songs that, quite frankly, were pretty rubbish, but you enjoyed watching them because of the video. So, to some extent the video became as important as the music in many ways. But of course, when the music was also great the two came together, you know.

Certainly, I think it was – it felt very new at the time, yeah. I think it also coincided with a period when television itself was developing, and the kind of techniques that were used in video, hmm, as I said before, they had only been used in programs that were more like science fiction and that kind of thing.

I am a big fan of a series called *Doctor Who*, which you maybe had heard of, hmm, and, you know, that series began using video techniques for special effects back in 60s, really, and developed in the 70s. But there were things that would not be seen in mainstream TV, and so, I think that the music videos were a visual experience which most people have never seen, you know. And it was genuinely quite fascinating at the time, I think.

Q.2.1.

JL: It depends, really, but I would say that the more memorable videos were, you know, told some kind of story. I mean, at least they had some – even if it was a very, very basic – some kind of narrative idea, you know, or a scenario. And so, in that sense they weren't necessarily telling the same story that the lyrics of the song were telling. In fact, often what stars would do was simply they would get someone to direct the video and to all that for them. And, you know, you read lots of stories of musicians hating to record videos, because they'd have to spend all their time sitting around, waiting for the next take and often they weren't very engaged in the process of making the video – they would just leave that to somebody else. And of course, later they would regret that, because they would then realise 'hey, what have we produce here?', you know.

Depeche Mode are a case in point: their early videos are extremely embarrassing. And it was only when they started to take more control of themselves that things improved.

I think that you were at the mercy of whoever directed the video, hmm, quite frankly, you know. The quality control varied enormously, you know. You had a lot of videos that were just special

effects and nothing else. But the best ones did try to have some kind of message beyond just the image, you know. And certainly, the Bowie videos were, generally speaking, pretty good, I think.

Q.2.2.

JL: I would say that, at that time, music was very much single-based. And it was all really the song, and nobody really cared about whether it was the same as the album or not. And in fact, often the case would be that the single would come out before the album and would be the big event. It's very difficult now to realise just how important singles were, you know, as an event in themselves. The new single from David Bowie, the new single from whoever it was, you know. Obviously, albums were also important, but, I think, for my generation – people growing up, you know, as teenagers in the 80s and remembering the late 70s –, we weren't so much aware of the album. It was much more the single, and of course, where they were in the chart. The BBC published the Top 40 every week, and it was always very important, at least for me – in fact, I was quite obsessive about it, to be honest – where bands were. I would actually know the entire Top 40 and be able to go into school the next day and... People would talk about it, you know. Everyone knew who was number one, and it really mattered who was number one – that was extremely important, you know. And, you know, you'd kinda say 'Wow, *so-and-so* is a number five this week'. And that was the kind of conversation you'd have at school. So, the Top 40 was something people were all aware of, it was such an important part in people's lives, you know. So, I think the singles were very much seen separately from the albums, I think, in many ways.

Q.3.

JL: Well, I mean, things became more corporate essentially. I think the 80s was a time when the music companies realized that with video, they could make a lot more money, because they could attract much wider audiences. And so, I think, to some extent, it became more of a visual medium, even than a musical medium. And, umm, like I said before, there were lots of videos that were genuinely quite interesting to watch, but supporting very mediocre music, you know. But it did mean that bands would virtually be forced to make videos. I think before that you didn't have to, you could get away with not making videos. But it became an essential part of being a musician. And, like I said before, a lot of musicians hated it, and really despised the whole process. And yet, I think it was something that – during that period of the 80s especially – became very important. I think also the idea that the music was... it became less ephemeral, umm, in the sense that if you watch--if you'd sit in front of MTV all day long, you'd be guaranteed to see perhaps the song that

you wanted to see, whereas before you would have to sort of wait a whole week or perhaps never see it again. And if would, therefore, remain a sort of memory in your head, and often you'd perhaps remember things about the video that weren't even there. So, I think, in a way, it – like many things at that time –, in some ways I could say that it, umm, left less room for the individuals to use their own imagination. And I think one thing that is also true is that when you then listen to the song on the radio you would have the video in mind. And sometimes that can be a good thing, but often it can be a bad thing, you know. Whereas in the past, before that, you wouldn't have had any visual references to the music, and therefore you'd be listening to the song and the music itself would speak and you would perhaps create your own images. And so, the effect of all these videos, in a way, was to detract from the music, I would say, to some extent. Even now I might listen to a song on the radio and the video will come into my mind, you know.

But the thing is, if it was well done, I think that the two things could complement each other. And, as for Bowie – as we'll come into in a moment – there were some memorable videos of his, which I think did fit with the music. But it often wasn't the case with many other artists.

Q.4

JL: Well, my own personal perception of Bowie didn't really materialize until the 80s, until 1980 with the 'Ashes to Ashes' video. I really wasn't particularly aware of him before that. And certainly, in the 80s he became a much bigger star, even than he had been – 'cos even in the Ziggy time he was still more a cult star, even in that time, he wasn't really a massive star like he became in the 80s. So, as to the question you're referring to the 70s, no, I couldn't really tell you. But I think that when it comes to the 80s, in my perception, he definitely seemed to become more embracing of America than, perhaps, his British roots. To some extent, by the later 80s he was, in my own mind, he became a sort of a symbol of the modern corporate Americanised music culture, you know. I mean, I would say that it was only many years later that I began to rediscover Bowie. But in the later 80s I, quite frankly, thought he was a total sell-out, you know – which again is something that is hard to remember now, but I think I wasn't alone, I think a lot of people really thought he'd gone downhill very quickly in the later 80s. *Was it was an abrupt change from what he was doing before even in the same decade...?* Yeah, I think it was probably, perhaps, that he didn't have the song. In the end of the day your career is dependent on having good songs, and his good songs in the later 80s dried out, basically. And, whereas in the earlier time he'd been the leader, and he was the one

who everyone was following. I think the problem was that he ran out of ideas to explore, and it ended up rethreading the same things again, but without being a leader.

And then, as you are probably aware, he formed a band called *Tin Machine*. And to me that was the absolute low point of Bowie's career, you know. Because they were dressed in suits and the whole thing just seemed to be... it didn't seem to have any irony, you know. Bowie was always someone who seemed to do things in an ironic way, and for the first time it just seemed as if he was just doing it because that was the image that sold records at that time on MTV or whatever, you know. Which is probably a bit harsh, I mean, I think behind the scenes... I think the image though, he didn't have the right image, and it took him a while to reengage with that.

I mean, it's funny, because, in the early times, if David Bowie came on the TV, it would be amazing, you know, 'wow', and if your mum was calling you to dinner you would say 'wait, David Bowie is on', you know. Whereas by the end of the 80s, I remember that I had given up on him quite frankly *laughter*.

Q.5.

JL: That's an interesting question, and I think that probably the answer is yes. I mean, the opening line of 'Ashes to Ashes', he mentions – I can't remember the exact wording – 'Have you heard in such another song'. And so, he is asking the question right from the beginning of that song, you know, 'do you remember this character?'. So, he is referencing the character in that song very clearly, and I remember being fascinated by who Major Tom was, but of course I haven't really picked up on the original Major Tom from *Space Oddity*. I only found that out later. But I remember being aware that he was referring to some character called Major Tom.

To be honest, at that time, I guess I was 12 years-old, but I didn't really know much more about who Major Tom was, you know. I think I was probably even too young to realise what a 'junkie' was, you know. But I did know that it was some weird character, who, somehow, he was related to, yeah. And with Ziggy Stardust, it's funny, I sorta knew that that was David Bowie's image, umm, but it just seemed like a different person. It didn't seem as if it was the same David Bowie that I grew up with in the early 80s. It could've almost been another person. So, it is only later when I read books about him and became more interested in him that I realised how the things fitted together, you know. But he was someone who always seemed mysterious, and hiding something, you know.

Q.5.1.

JL: I think maybe not David Jones by name, but there was another man behind him. Yeah, I think he was someone who you sorta felt and knew that he had all these different personalities. Although, I do remember watching interviews with him, and even in the interviews he seemed to cultivate this style of a very well-educated man, you know, very, very polite. Somehow it felt like he was acting a little bit, and that beyond that was somebody else. But it was all in my own mind, all very vague, you know. But I think that that was part of the excitement about David Bowie – he wasn't a normal person.

Q.6.

JL: Well, this is something that I picked on later. But I wasn't really aware of that at the time, obviously. But, umm, there is an interesting song that he released of, I think, it was the *Lodger* album, from 1979, a song called 'Boys Keep Swinging', which I think it also taps into that. But, to be honest, I really didn't think of it at the time. So, it was something that if it was there, it was subliminal.

Q.6.1.

JL: It's probably a little bit of both, really, because the Glam Rock period was a very androgynous image. But I think he himself was always interested in the theatrics of being the rock star, putting on different masks. He obviously was someone who had been planning this for years, you know, for at least a decade. And so, when the moment finally came, he knew exactly what he wanted and what he was doing. It was very calculated.

I mean, at the time it wouldn't have felt like that, to the people who lived through it, you know. The fact that he killed Ziggy Stardust was all very calculated. I mean, most people thought that Ziggy Stardust was David Bowie. They wouldn't have really known that there was any difference. And so, I think that that's what made his career fascinating during the 70s, the way he then moved onto the other periods of his career. And by the time that he got into the 80s it was like that period was coming to an end.

His last great image, I suppose, was the blonde Bowie, the 'Let's Dance' period. But the full-on androgynous look was completely gone by then, I guess. But I mean, it was part of the attraction. He was undoubtedly a very, very – I was going to say 'a good-looking man' but in a way he wasn't good looking, in the classical sense. But his imperfection somehow made him beautiful. And I remember having pictures of Bowie on my bedroom wall and thinking he was extremely good-

looking, you know. So, it's true that whole image did have an effect on the way you perceived the music as well, you know.

And that's partially when my interest in the band Depeche Mode also came. It was at that time, in the early 80s when there was a period of music which was called *New Romantics*, and men were unashamedly wearing make-up, and unashamedly wearing eye-liner and I loved all that, you know. And later I became a bit of a goth, during the later 80s. And I was heavily into The Cure, Robert Smith and all that. But it was a time when it felt risqué to be doing that, and so, it was your rebellion was in wearing make-up, and, you know, it was an exciting time, I think, in that sense. But it wasn't necessarily new, because ten years before that, in the Glam Rock period, people like the Roxy Music had been doing the same thing... The difference is that in the 1980s it was coupled with a different kind of music. In the 70s it was that kind of Glam Rock, which in a way was an extension of that Boogie-Woogie 60s' Rock 'n' Roll, really. Whereas in the 80s it was very much tied in with this new instrument called the synthesiser, which suddenly came on to the scene. And, of course, created these very futuristic, almost science fiction kind of sounds, which were completely different. And so, it really did feel like a 'new world' that was completely new from anything that had come before. And I lived through that time, and even now that's a time I would consider my favourite period of music – the early 80s, that whole era, because it just did feel like it was a complete breakthrough from the past, you know. But it didn't last very long. By the time you got to '85-'86, it had all just become very commercial and was no longer cutting-edge, you know.

And of course, Bowie did embrace that as well, and to some extent he led it as well – to a great extent he led that. The albums from '77, *Low* and *Heroes*, which are my two favourite albums of his, were quite morose albums that use a lot of synthesisers to create atmospheres very alien-sounding, and completely unlike anything, especially the *Low* album. And the video for 'Heroes' is a fascinating video, which I wasn't aware of it at the time. But having seen it since, where, you know, the whole video is just him singing the song in one single take. But looking extremely vulnerable, but again, looking absolutely engaging with his expression. In a way, it's interesting to compare the 'Heroes' video with the video that was made for 'Life on Mars' – because that was also a kind of single-take of him just standing there performing the song. It's interesting to see, to compare that the David Bowie from '73 and the David Bowie just four years later. And it seems in some ways like a different person. There is an intensity about his performance in those videos, which disappeared as time went on. And the focus was all on him, whereas later within the videos he would incorporate other characters and he wouldn't be that focus at attention.

Yeah, those albums and the use of synthesisers... he was embracing this new music and he was a big influence on that new wave of music. There was a club in London called 'The Blitz Club' and the young people who went to that club were called the 'Blitz kids', and among them were a lot of the people who were into the *New Romantics*' scene, like Steve Strange of the band Visage, Midge Ure – also from the band Visage, who would later form a band called Ultravox –, and others influenced by David Bowie like David Sylvian – who'd form the band Japan –, and also a band called Duran Duran, who were big at that time – and they're still going actually –, and their keyboards player, Nick Rhodes, was also very influenced by Bowie, and his image.

That all seemed to come from David Bowie. But, I mean, looking back there are other references as well, but he clearly fore-fronted that whole movement. So, you can say that he was the godfather of the *New Romantics*.

For the average person, it was all about just having fun and going out at Saturday night and dressing up, and being able to just get away from the mundaneness of your life. I don't think people really thought about it much beyond that. Only much later when you read biographies you realise what was going on in their private lives – nobody was really aware of that.

Q.7.

JL: When you say the movie characters, do you mean in his videos rather than his movies? *I mean the movies, really.* The actual movies, right! I don't know, not really. I kinda feel that the movie characters were completely separate. I mean, he was in a film called... Was it 'Goodbye, Mr. Lawrence'? He played an English officer. And I remember he was in a terrible film called, umm, 'Underground'? Where he played some sort of wizard... *Labyrinth?* Labyrinth, that's right! I think maybe the song from it was called 'Underground'. But, umm, I don't know. I don't think he was the greatest of actors, to be honest. Personally, I don't really feel that there is any connection at all, really, between the film-Bowie and what he did in the music. I think they were completely separate. And by that time people also were aware of who he was – it was after that period where he was this kind of alien, another person, you know. But by the time he got into the films he didn't have that mystique about him anymore, I think.

Although, I would say it was also partly him being in those films that contributed to that feeling of him somehow 'going downhill', quite frankly. Because it seemed like he was selling out, he was participating in these rather – 'cos they weren't great films, they were lesser films, and it just seemed 'David, why are you wasting your time doing this for? Why don't you go do another good album

or something?'. I remember feeling very frustrated, you know, 'Why can't he get his act together and do some good music for a change?', you know. So, I don't think you can really say that there is a connection between... I mean, his greatest film, without any doubt, is 'The Man Who Fell to Earth', but that was ten years before. And, I mean, in that film, yes, definitely there is a connection. I mean, he was completely out of his mind when he filmed that. I think he was, you know, basically you saw him as himself in that film, 'cos he was a cocaine addict at that time. So, I think that film is fascinating to watch now to give you an idea of this sort of miasmic haze that Bowie was in at that time. And clearly that film by Nicholas Roeg does fit in with the Bowie of that time. But as to the later films, no. I think there is no connection at all. ***Would you consider that 'The Man Who Fell to Earth' was like, umm, life imitating art?*** Yeah, *laughter* I suppose so. I think that what was interesting about it is that it wasn't calculated, whereas the later things were. It was when he was spontaneous and was doing things because they just happened to come along... You never knew with Bowie – like I've said before, he was very in control, and he'd spent almost ten years building up to finally hitting the big time, and so, he knew what he wanted. But, I think, what is fascinating about the 70s-Bowie is that there were moments where he did the strangest things, and, you know, was just on a whim – he wasn't necessarily in control. But it did make for a kind of rollercoaster-ride, and I think that's what makes the 70s-Bowie much more interesting. But, I mean, he nearly... he could've so easily overdosed and 'kick the bucket'. He came very close, indeed. That was why the album *Low* is so fascinating, because he's recovering. He's in Berlin, and, you know, he's trying to escape from that crazy world of showbusiness, and, umm, I think the music itself reflects that period that he was going through. But, yeah, that Nicholas Roeg film was made in the middle of that craziness, you know. But from it he produced his best material, like the *Station to Station* album as well, which was from that time. So, you know, sometimes I think you're right that life does imitate art and vice-versa, yeah. ***In a way, umm, what lead to that point was some sort of a theatrical construct of a persona, and then the film sort of replicated that, thus creating 'art' from a cyclical construction of 'life'. There's this persona from a more musical purpose, which then the film sort of resonates in a similar 'story', sorta exuding his own life... although based on the perspective of the persona that was created... Well, at least from my understanding of it.*** Yeah, definitely yes. And yet, something was missing in his life. You get the impression of a man that was very lonely and isolated, which he was, you know. ***To some extent, this would be the perspective into Ziggy Stardust if he weren't a rock star. He'd be living a more 'mundane' life like a human being, while at the same time resonating how would David Bowie be outside his***

*Ziggy... 'costume' *laughter*. I think that what had happened to him at that time was that he had lost contact with himself, you know, with his roots, and he just didn't really know who he was anymore. And I think he only really found himself much later on, and of course, then he chose to retire from it, through the best time of ten years. And I think that he then lived what you could call a more normal life. And that's why it's interesting to analyse the final album within the context of his actual real death. So, I think the very final album is actually one of his finest creations, and it is amazing that he was able to do it, quite frankly. And do it so well. I think that everything that you just said does apply to that album as well. *Even the one before, 'The Next Day', it sort of resonates this feeling that he already knew that something was going on, and he was trying to tell us that he was mortal – he was telling us that already in the 70s, that the end would come eventually. But it's very interesting that you can only have that reading of that album, once you listen to Blackstar. And things just start piecing themselves together. And the lyrics, for instance, they acquire a more intense meaning. And you just find yourself thinking 'Oh, if only I had understood this at the time, I would've known that he was going to die'...* I don't know whether he did know that when he did that album, or... He probably did. Or at least it was the start, perhaps. But I remember that it did seem as if he was referencing things from another life, and that was clear in the videos as well... *Like some sort of a retrospective... and that same sort of concept of looking back at what he has done in the past not only in his music career, but also in the people in his life, that he doesn't call by name, obviously, but you can feel that there is some personal connection in his references. Even 'The Next Day' album has this feeling, but not as intense, resulting almost as an introduction to the 'Blackstar'.* That's interesting, I think that I will have to listen to it again with that in mind. *It captures a bit of the old beats from the 80s, and tries to wrap up everything he has done...* And yet, that first single, the one that references Berlin, it's quite downbeat, isn't it? And it seems to be recognizing, yeah, I see what you mean. There was a sense in that song that it was approaching the end. But I think when it first came out, my reaction to it was more that was Bowie dealing with his own old age, you know, rather than his imminent death. There is a sense of, I mean, I know that this is a terrible thing to say, but in a way, it was better for him to *laughter* have died in '69 rather than going on, you know, in terms of the character of Ziggy... Bowie... you know. It came to a head and, you know, it comes full-circle, and after that he was able to achieve that on that final record. And it is far more emotional as a result. And it makes it more fascinating, I suppose, doesn't it? I think it is what ultimately will make him be remembered fifty years from now, as in a way that many other people will not be. The way that*

he turned his death into a... I mean, that are very few people who have done that, and to have done it so spectacularly as well, you know – I think that is another reason why that will make him one of the all-time greats, you know. *Especially since he chose ‘Lazarus’ as a title – like he would be rising from the dead. With his death his career gained another notoriety and he will be remembered. People that are just starting to know Bowie for the first time, will probably want to know about what he did before. And in a way, he sort of achieved immortality.* I agree, yeah. And I think, in a way he has achieved it and will achieve it. I mean, like I said, it’s a dreadful thing, but the fact that he knew that he was gonna die – and virtually predicted the exact day – meant that he was able to then to turn it into something that would be his legacy. Whereas other artists who’ve died out of natural causes, or for whatever reasons, in a way haven’t been able to create that full stop, and they will always be remembered more for their glory years from the past. But I think he was able to, like I said before, turn his death into an artistic event, which will live on. I mean, it’s painful listening to that album, but it is an amazingly cathartic sort of record. And the videos of course from that were amazing as well. With the referencing of Major Tom, again... *The closing of a cycle... Yeah. It all begins with Major Tom – if we consider that the very beginning of the David Bowie we know, if we don’t account the previous years –, in some sort of ominous tale of a very tragic event. He gets lost in space. And then, in the end, you are confronted with his physical death and throughout the video he is portrayed as some sort of a martyr, and there is a cult around him.* And in the Lazarus video, the very last image of Bowie on video is of him going into the covers and going into the closet. So, you’ve got that symbolism, the idea of coming out of the closet and then going back into the closet... It’s a very potent image that video as well. I mean, the actual song ‘Blackstar’, the very last sound in it is a little blip; this little sort of electronic blip. And I always feel that that was like the instant minute of his death, the brain blipping out, you know. But all of these things were clearly... he designed them, didn’t he? I mean, that’s the amazing thing that he was able – even suffering from cancer and all the pain he must’ve been in –, he was still able to do that. And that to me is just amazing, that someone could actually do that.

I remember there was a question about the videos... and probably I am just jumping ahead, but the first video which I remember, with any clarity, was the ‘Ashes to Ashes’ video. In that video he is clearly... he represents this clown character and then, well, the Major Tom character, I guess, that we see in the padded cell. And I think that certainly there he is on top of his game, and I just think that’s an amazing video, even today. It’s haunting; it’s the word I would say. It’s a video that is creepy and turns everything on its head – you’ve got this black sky, which is just a strange image,

you know, even now that image seems very, very weird. And that haunting image in the end of him walking along the beach with presumably what is supposed to be his mother, isn't it? From the line of the song... Very haunting and very strange, indeed. And that video – I didn't realise it at the time, but it contains people who were from that Blitz club. One of the characters wearing the black headdresses is Steve Strange.

But at the time I just remember thinking it was so weird, you know, and surreal, and thinking 'How can somebody have done this video? What does it mean? What's this all about?'. And yet, it does also reflect the lyrics as well, umm, and you got this idea that Major Tom has basically gone crazy. We don't know why or how – that is something that you can work out for yourself –, but it opens up questions, I guess. That's what is good about it, you can interpret it in every way you want. You got the image of this digger, this bulldozer pushing forward, umm, and it's all very ceremonial, very ritualistic, you know. And then you got this clown character, again, the mask of the clown, the sadness behind the face. And Bowie very consciously putting himself forward as the clown, you know, he is the clown, the ultimate clown. So, I think that video very much expresses, umm, in a way it was the peak of the 70s-Bowie. I think after 1980, that was really the peak. And then, you could argue that he never really regained it again until the very end, really. The mystique was there, and I think that the mystique began to fade as he began to explore other things, you know, in his life.

But that video certainly had a big effect on me and many people of my generation. I mean, it's funny that Mark's generation, and Nic's generation, they always remember this performance of David Bowie on *Top of the Pops*, doing 'Starman', and many people talk about that as being the most memorable moment of their lives, or at least to them the most memorable moment of *Top of the Pops*. Whereas for me, in terms of Bowie, it's that video. 'Ashes to Ashes' was the big thing that turned me onto him. ***I was unfortunate to be born in a period where David Bowie wasn't much relevant, but I do remember watching 'Ashes to Ashes' on the television and I was just blown-away, with a similar feeling that you were describing: it was weird, but at the same time it captivated you.*** And yet, you also – because the song 'Ashes to Ashes' has this idea of a funeral; I think there is a subliminal idea of it being somehow almost like a funeral procession, you know, and in which case the bulldozer is almost like death itself pushing you to the grave or something, you know. I don't know *laughter*, but it is quite funereal I suppose. But for the rest of the 80s, I did tend to listen to rather funereal music, but with a melody – I think that's the thing. Bowie, okay, was able to produce music that was rather downbeat, but, at his best, he always had a very good

hear for a melody and a chorus. So, you know, it wasn't just senseless melancholy, it was very beautiful melancholy, I think. I mean, when he died, the day he died, it was that song, when I went home later and listened to Bowie, it was that song that brought the tears to my eyes, you know. I think that, for me, it was because it represented something of me as well, at that time and growing up, you know. And it's difficult – 'cos my son is twenty years-old now and I was speaking to him about David Bowie – and it's difficult to understand the effect that things like music and videos had on people at that time. I mean, nowadays they just don't have that effect – we live in a different age, you know. It's kinda sad in a way that we live in a different age, but I don't think you can really compare and say one is better than the other because of that. But, umm, you are always going to be product of the age you grow up in, you know *laughter*.

Q.8.

JL: Yeah, definitely yes. I mean, he trained as a mime artist and he was very skilled in using his body to create emotion in the videos. And often the absence of movement, as well, the stillness of his pose was something he cultivated, you know. *Were you aware that he also painted and sculpted?* Not at the time, I learnt about that later. I mean, he was certainly very artistic, but he was someone who was very concerned about the pose of the performer, and I think he mastered that. He certainly had presence whenever he came into a room to be interviewed or whenever you'd see him giving a performance. He was able to make the room come alive somehow, he was able to draw attention to him – which is surprising considering that he wasn't particularly tall, and yet you only think of him as a... This is very interesting, if you see the beginning of the 'Let's Dance' video, umm, you see him standing there in the back of this sort of saloon-bar playing the guitar, and he seems very short, almost like a midget or something. You don't tend to think of him as being average size, you tend to think of him as being very tall somehow. So, he was someone who learned how to use his body to project an image, and the expression on his face was extremely expressive, the way he would use his mouth, his eyes, it was very clever in the videos as well. A very, very, very expressive face.

Q.9.3.

JL: Sadly, no. That's one of my greatest regrets, really. I think it was partly a question of timing, because by the time I got into David Bowie it was at a time when he wasn't really doing concerts, and then when he started doing them again, he was already this great rock-star, and my interest in him sort of waned, as I've said before. And then I came to Portugal in 1991 and... I think he has

been to Portugal, I may be wrong, not entirely sure, but, umm, the opportunity just went by. I think that if he was someone – like Nic, for example, who had been around during that Ziggy Stardust period, it would've been much easier to have seen him live, because he did lots of concerts during that time. So, it was a question of timing. But certainly, I would've loved to have seen him, yeah.

Q.10.

JL: Well, it's pretty obvious my answer really *laughter*. Yes, yeah. I mean, at the end of the day, for me, it's always going to be the sound which is the main thing, because, you know, he did produce so many great albums and great songs. But it is definitely true that the image was also very much part of it. Of all the artists, umm, and great rock stars of all time, I think he's the one that successfully merged the two, and not just once, but again, and again, and again. And clearly, he had an impact on culture. I don't think many others had the same impact. I mean, it seems difficult to say, but I think that fifty years from now he will be one of the major references for that period, and he'll be seen as a major influence on culture without a doubt.

Well, I think that's it. Right, thank you. This was interesting and I enjoyed it. *Thank you.*

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Interviewee: **Cody Malcolm Breuler** @ New York City Department of Education

Date: March 10th, 2018

* Conducted via email.

Q.1.1.

Cody Breuler: My first awareness of music as a visual experience came from Soul Train and American Bandstand. This would've been in the early 70's. The shows ran just after cartoons on Saturday mornings. I rarely saw any promotional clips, Soul Train and Bandstand were lip synced "live" performances. You would usually hear a song you already knew from the radio. But it still meant a lot to SEE these people. Other than buying a ticket to a live show or seeing photos in a magazine (both prohibitive in price for a young me) or buying an LP (I was strictly 45's and 12"

until I was 18), you rarely saw a rock/pop star as the 70's wore on. Although there were a few outlets.

Other venues for seeing music stars were on late night television. You had the Midnight Special, Don Kirchner's Rock Concert, and then Saturday Night Live. These were non-lip-synched recorded performances featuring a wide range of artists. If you could stay up that late, it would be a treat, although the versions didn't sound like the radio (a problem for 10-year-old me). I came to music after the Ed Sullivan Show, which because of the dearth of TV choices, was THE promotional vehicle for music in the 60's, reaching huge nationwide audiences for folks of all ages. The 70's also had other variety shows that featured music acts, Johnny Cash, Sonny & Cher, Hee Haw for country music and quite a few others, but they started to die down as the 80's approached. Finally, there were daytime talk shows like Mike Douglas and Dinah Shore that would host music acts as well. Still though, despite all these venues, music was primarily received through radio and records. Pop artists made a little sense on TV, but rockers didn't seem to fit in with all the hosts in suits and middle of the road attitudes they stood for. Saturday Night Live may have been an exception... As a 12 or 13-year-old those appearances would be exciting to me. I got to see some arena concerts in my teens, so I could compare the tv appearances to the live shows... clearly TV was lacking compared to the concert experience.

Q.1.2.

CB: I watch very few music videos today. My time for looking forward and/or considering them important was short, it probably was in the late 80's. At this point I think of them as commercials. I recognize the artistry in some videos and why some artists embrace the possibilities., but I rarely seek them out.

Q.2.

CB: I never thought about it at the time, but clearly, for me, seeing music on television was less about the music and more about seeing the artists you heard on the radio, the music itself, had already made an impression. It was cool to see artists on TV but it was rare. It was interesting, but not essential, prior to MTV.

Q.3.

CB: Everything. Just before MTV hit the air, I was seeing videos on *Night Flight*.

They needed something to fill up all those cable channels which had just started coming into American homes. This was something different from what I had seen... mostly new wave bands that were not on the radio. I really loved DEVO. Soon came MTV, with its British acts, seemingly they were the only folks making videos. It was obsession worthy for 17-year-old me. They talked a lot about Rock and Roll, but I saw Duran Duran, etc. and plenty of synths. At any rate it was all new stuff to me, though very repetitive (so few videos in the beginning...and they played videos 24/7). In retrospect, I'm sure a ton of what I saw then was inspired by Bowie. So, I had my MTV life and my rock radio life and my emerging disco/hip hop consciousness. MTV news was always cool, because it talked about major rock acts and a little hip hop, which, in the beginning, the station didn't have any videos for (major rock groups) or never intended to play (hip hop/r&B).

So, after a few years MTV started blowing up. At first the major labels shrugged, but they couldn't deny the sales boost. So, all of a sudden, everyone (who was white) HAD to make a video (even cats like Bob Dylan and John Fogerty and Bonnie Raitt. Outside of Michael Jackson and Prince, black artists weren't seen much on MTV, and the only rap was from Blondie. My first Bowie video was probably China Girl in 1983.

Suffice it to say, MTV became a player in the music business, right along the time the CD was becoming the most popular format. The Business might have been instrumental in finally getting black artists on MTV and ultimately helping to replace Rock as the coin of the, American culture, realm. This ascension also saw MTV's first forays into non-music programming in the early 90's, ultimately leading to MTV abandoning music altogether.

Cable TV, MTV, and the CD all arrived at the same time in the early 80's, and the massive piles of money they made exploiting the power of music, basically killed the music biz of the 70's that allowed a star like Bowie to flourish. To my mind MTV sucked every bit of cultural cache out of music that it could, making it all about vision and money...then they dropped music altogether.

That said, many very cool videos have been made and I guess YouTube continues to make them a viable tool to promote records. Technology has made it possible to provide amazing images at much lower costs, but I am less interested than I have ever been in video. Live performance and/or music documentaries remain important to me though, as far as visual music pieces go.

Q.4.

CB: As a teen I didn't distinguish much between American and British artists. My first view of Bowie was the *China Girl* video '83 and pre-goths listening to "Changes" on a boombox by my high school locker.

Q.5.

CB: As my horizons began to expand, I perceived his characters as reinventions. After I learned his early history, it seemed like he was this repressed British guy who gradually let out all these ideas. His genius was that he had so many and they were his ticket out of the suburban British life.

Q.5.1.

CB: The more I think about it, David Jones was the creation of post war suburban society, and the authentic artist was David Bowie.

Q.6.

CB: His tunes always played on Classic Rock stations through the 80's and 90's right alongside the "cock-rockers"...I guess because of the non-ubiquity of rock stars; his statements might have been hissed by many.

Q.6.1.

CB: Perhaps a bit of both...

Q.6.2.

CB: I wasn't old enough to be a part of the original scene, but it has always been viewed with reverence among folks who are into Rock history.

Q.7.1.

CB: He just seemed like a cat who was into all of his crafts...fashion, acting, music, entertaining. So yeah, there's a link.

Q.8.

CB: I think of him as a musician first, but with interest and ideas in all areas.

Q.9.

CB: I heard *Space Oddity* on the radio (fascinating) and then probably didn't notice him again 'til *Young Americans* (I was 12 or so). I heard him in High School "Changes" from the pre-goths and finally saw *China Girl*... I hadn't really seen much of him 'til then.

Q.9.1.

CB: I have always liked him, but I never really grasped what he was doing 'til I was in my 20's.

Q.9.2.

CB: China Girl

Q.9.3.

CB: No

Q.10.

CB: Of all the *cats* that came out of the 70's, he might've been the only one of his contemporaries who was in it for the long haul as an artist. Always trying new things, and although he was a huge star, he seemed like an interesting and engaging person; genuinely curious about the world around him. Personally, he grew on me throughout my life and I enjoy most everything he's done. As a visionary artist in the guise of a pop music performer he is very, very impactful... Many other pop stars (Madonna comes to mind) are walking on a path that he created.

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Interviewee: **John Ingham**, music journalist @ *New Music Express* and *Sounds*

Date: March 25th, 2018

* Conducted via email.

Q.1.1.

John Ingham: Yes. Everyone watched Top of the Pops on Thursday night. There was also The Old Grey Whistle Test, which was a more serious programme. Bowie – tellingly – played on that show before he did Top of The Pops.

Q.1.2.

JJ: Yes.

Q.2.

JJ: Yes. The video that really started the perception of videos as a new medium was Queen's 'Bohemian Rhapsody'.

Q.3.

JJ: MTV commoditized rock music. In the early days of MTV, because there was a shortage of videos, they showed a lot of videos that later on would never get airplay. The Tubes for example. In other words, they narrowed what was commercial.

Before MTV, how a band looked was not crucially important – it helped of course, but it wasn't crucial. With MTV bands had to look glamorous – Duran Duran is a great example. And The Fixx – a Canadian band who had several massive MTV hits and then completely disappeared.

Q.4.

JJ: In America, being an English artist was always exotic and exciting. So, his Englishness was always an important part of his persona.

In the UK, his time in America was regularly being reported in the music press, and when he started making *The Man Who Fell to Earth*, he graduated to the mainstream media, who wrote profiles on him in the film. So, there was no dilution in perception. He was always "one of ours".

Q.5.

JJ: At the time ('72-73) no-one understood that Ziggy Stardust was a role to be discarded. Which was why the retirement announcement was such a shock. I don't think anyone understood the concept that he was putting on characters until Station to Station, when rock journalists helped the theme by labelling him The Thin White Duke on the basis of the song lyrics.

I have a friend who was running a video/rock club in New York in the early '80s. Bowie came in one afternoon to check it out and my friend asked who he was going to be on the new album (Let's Dance). The reply was "Myself. I've been everyone else, now I'm going to be me." Brilliant – even "David Bowie" was a construct! Because of course it's a public "David Bowie", probably no closer to the real David than any of his other roles.

Q.5.1.

JJ: Not at first. Not for a very long time. Outside the London music world no-one even knew that Bowie was an assumed name until quite far into ‘Ziggy Stardust’, and then it was thought that he had changed his name in the manner of film stars who changed their real, ordinary name to something more glamorous.

Q.6.

JJ: At the time in London/UK it didn’t seem to make any difference. Maybe in the US.

In ’71 – ’72 there was a rapidly growing acceptance of people being openly gay so it didn’t seem a big deal, although attention getting. (The reason he did it.) Also, Angie Bowie was a very obvious presence and he was married to her – not exactly gay!

Q.6.1.

JJ: Androgyny had been a part of rock for a long time. Mick Jagger was considered androgynous in the 64 – 67 period. Androgyny is a good move because it makes the person appear more glamorous. And the ‘is he a boy or a girl?’ riff helps create publicity.

The point about Bowie when he hit big time with Ziggy Stardust was that he looked *alien* – the overall look of hair and clothing was like nothing else. The androgyny was just part of the overall appearance. So, in that sense, I would say it was personal.

Q.6.2.

JJ: Glam split the audience. The older audience valued authenticity and hated the theatricality of Glam. Also, it was pop music, not rock music, and a lot of men who made up the British rock audience hated pop. Also, most of the music was not that good. But young people loved it. And it did affect British rock music to the point where even the most hetero beard wearing rock artist felt obliged to put on makeup.

Bowie was never considered part of “Glam” (Sweet, Gary Glitter, Alvin Stardust, etc.) even though he very much led it in his appearance and the lyrical references in *All the Young Dudes*.

Q.7.

JJ: If you mean the characters in his music videos, then definitively there is a link. He’s selling “David Bowie” and the latest single.

In the feature films he made, *The Hunger* is very much a Bowie persona, and *Man Who Fell to Earth* plays on the media construct that Bowie was an ‘alien’ – along the perception that he’s playing himself rather than acting. He was famously hired for the role after the director saw him on the BBC in ‘Cracked Actor’.

But I don’t see his other roles having any links. Maybe his small role in ‘Into the Night’... (He plays an East London gangster.)

Q.7.3.

JJ: I think that in rock music, the image is the meta-text that conveys the excitement and/or the atmosphere of the musician and informs the text – the detail. See the work of Ed Caraeff, Jim Marshall and Mick Rock as good examples.

Q.8.

JJ: Bowie’s skill as a visual artist was knowing where to steal from. The cover of ‘Heroes’ is a good example, replicating a portrait drawing of Schiele. Also, the Isolar ‘newspaper’ that came as a memento of one of his tours. However, in my experience during the 70s and 80s he was never considered a “visual artist”.

Q.9.

JJ: I lived in Los Angeles at the time and I read an interview in Rolling Stone about *The Man Who Sold the World*. It was notable because he was wearing a “man’s dress”, which sounded very intriguing. I got the LP and it made me more interested. *Hunky Dory* sealed it – that was fantastic. And I loved the cover – speaking of stealing ideas.

Q.9.2.

JJ: I can’t remember. I saw him on Top of The Pops doing *Starman* and Russel Harty singing *Drive In Saturday*, which made a big impression musically. (It’s a fantastic song.) I think the first video I saw was the one shot in San Francisco and there’s a shot of a sign saying Mars Hotel.

Q.9.3.

JJ: I saw him lots of times. The first was on 9 May, 1972 at Central London Polytechnic. Ziggy had just come out and wasn’t a hit yet. Altogether I saw him about 10 times.

2. Levantamento da bibliografia produzida sobre David Bowie (1973-2018) ordenada alfabeticamente, segundo sobrenome do autor

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